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AUGUST 1, 1964

INCORPORATING VANITY FAIR

VOGUE

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I.S.V.-PATCÉVITCH, President

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PENN

COVER: First look at the rake-tailoring and the pale blending tonalities of the Regency idea—one of this season's great fashion signatures. Starch-white piqué stock and a shawl of mustard and nasturtium taffeta framed in the wide, off-the-neck collar of a fawn overcoat, worn with pale mushroom pigskin gloves. Coat, by Bill Blass for Maurice Rentner, shown full-length on page 89. Chicerino make-up: mouth softly rose; lots of thick, dark eyelashes. Helena Rubinstein has the wherewithal—World's Fairest Pink Fashion Stick, black Long-Lash wand. Kenneth coiffure.

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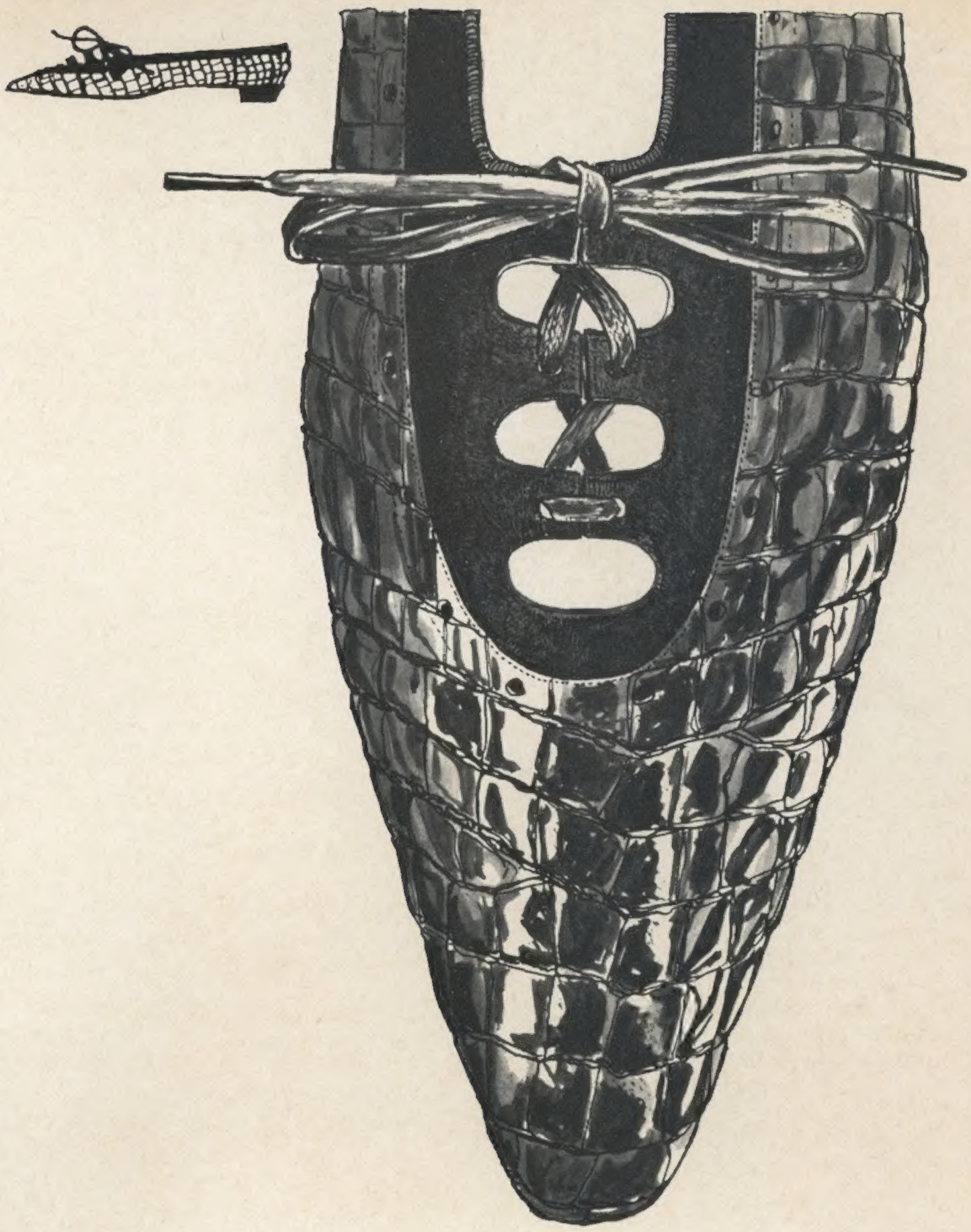
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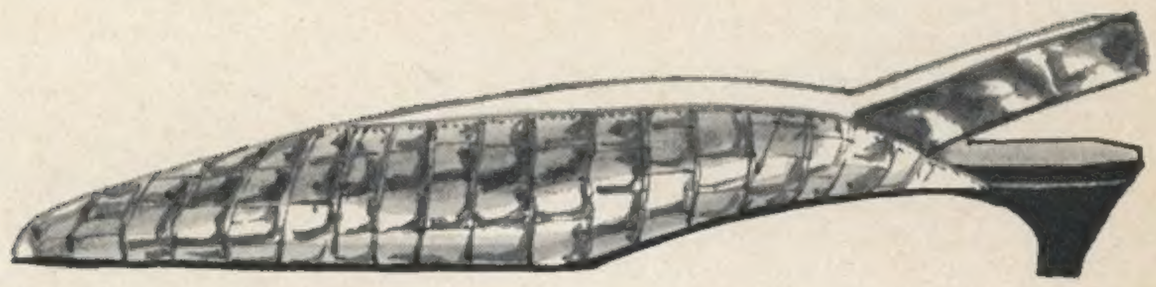


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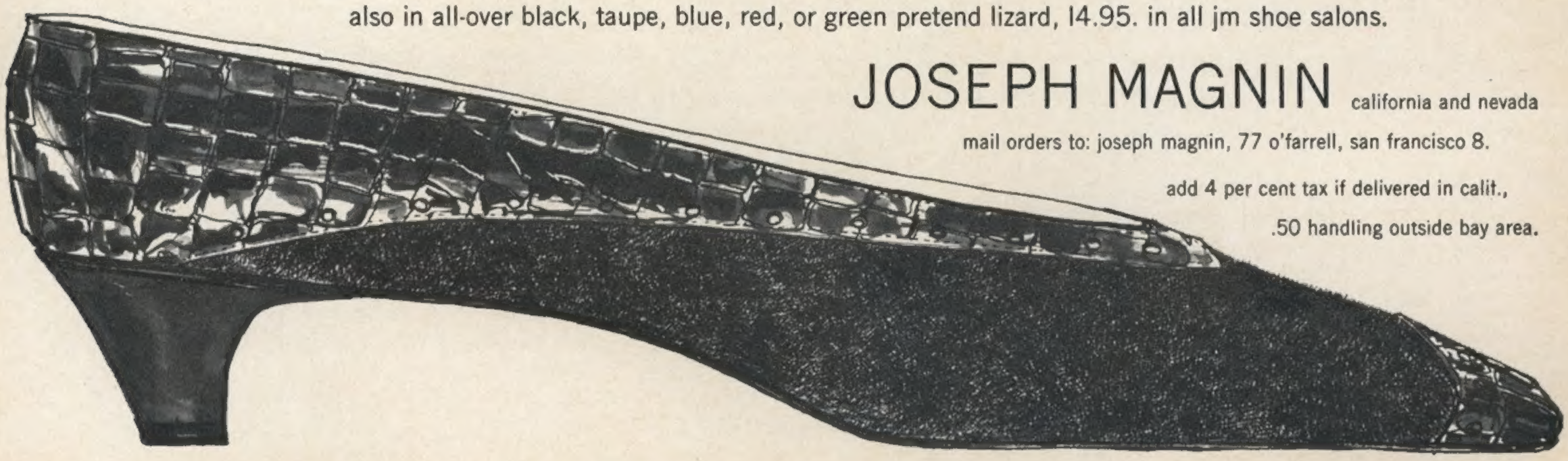
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BEAUTY CHECKOUT

Fingernails and one-piece chic

Even though the pale nail enamels—the creams, ivories, tallows, tans, and whitened nacré shades—have been with us for some time now, we think they've a long way to go before they lose their grip. The reason, as one sharp fashion observer commented recently, is: there is something basically contemporary about the look of pale-ly polished nails; they give a woman the look of one-piece chic . . . And the feeling for this is international—no question about it. The people who make Misslyn nail varnish, for instance, report that in the sixty-eight countries in which they sell their polish, their Platinum, with its almost baked-enamel-finish, is the preferred shade in each of the sixty-eight. Platinum accounts, in fact, for better than ten percent of their sales from a range which happens to include more colours than we'd thought existed anywhere. . . .

The iron-clad diet

As a postscript to the Funny Girl goings-on reported on pages 92-95, we looked into the word we'd received from Dr. Elizabeth Munves, our Funny Girl diet authority (she's also an N.Y.U. nutrition authority and President-Elect of the New York State Dietetic Association). Dr. Munves had alerted us that somewhere around eighteen, at the end of childhood and the beginning of grown-uphood, although a girl's calorie needs are known to dip, her iron needs remain the same. The National Research Council, with new techniques for detecting the body's iron loss, has raised its recommended iron allowances for young women in the past five years. (Men don't need as much iron for a very simple reason: they don't menstruate.) Reviewing the why's of this reintroduced us to the knowledge that lack of iron can create anaemia and insufficient oxygen intake, which in turn can be, in exaggerated cases, responsible for all of these terrifying states of affairs: listless energy production; weakness; dizziness; shortness of breath on exertion; consciousness of pounding heart; brittle fingernails; unclear, unquick thinking; worse yet, forgetfulness. . . . Apparently only about fifty percent of the iron in any food is absorbed. How can one make sure of one's proper share? Iron-bearing organ meats, eggs, and leafy-green vegetables are among the better sources. "There is a small amount of iron in a large number of foods, and only irregular amounts of it pass into the blood. All the more reason," Dr. Munves said, sounding very nutritionist, "for, in anybody's diet, *variety*." . . .

Hair change—instant

Until every woman in the country whose hair is processed—that is, bleached, dyed, permanent-waved, or permanent-straightened—learns first-hand what she can gain by using an instant conditioner, we won't call it a year. The difference this vital, relatively-new, sixty-seconds follow-up to a shampoo makes is simply too great to ignore. However, it strikes us that some hairdressing salons are standing in the way of enlightenment. In a recent salon-swing, we found this: some hairdressers forget to point out the genuine value of this additional step; some charge so additionally for it they make it pretty resistible. (Zero to $3.50 was the extra charge-range we encountered for the same amount of the same instant conditioner.) Of the ten or so excellent conditioners we've met, several are confined to hairdressing salons; others are also available across the crowded room in drug stores. Among the neatest of the available-at-drug-stores kind is Quik-Care by Helene Curtis—each portion in a separate little tube. . . .

News for the Chicerino under twenty

Right about now, in fifty cities across the U.S.A., a beauty First is shaping up. In a single store in each of those cities, there will be a special beauty service for girls in their teens. They'll have their own section, their own shopping counter, and evidently the salesgirl in charge will be One of Theirs. (She'll be retired or transferred when she hits her twentieth birthday, one supposes.) All this is Revlon's baby; the name of the department will be Natural Wonderland. The stuff that's starred, you will have guessed by now, will be Revlon Natural Wonder preparations. What about lipstick, eye make-up, Blush On, and all that? The "general" products for which there's a demand among the young will also be on hand at N.W. . . .



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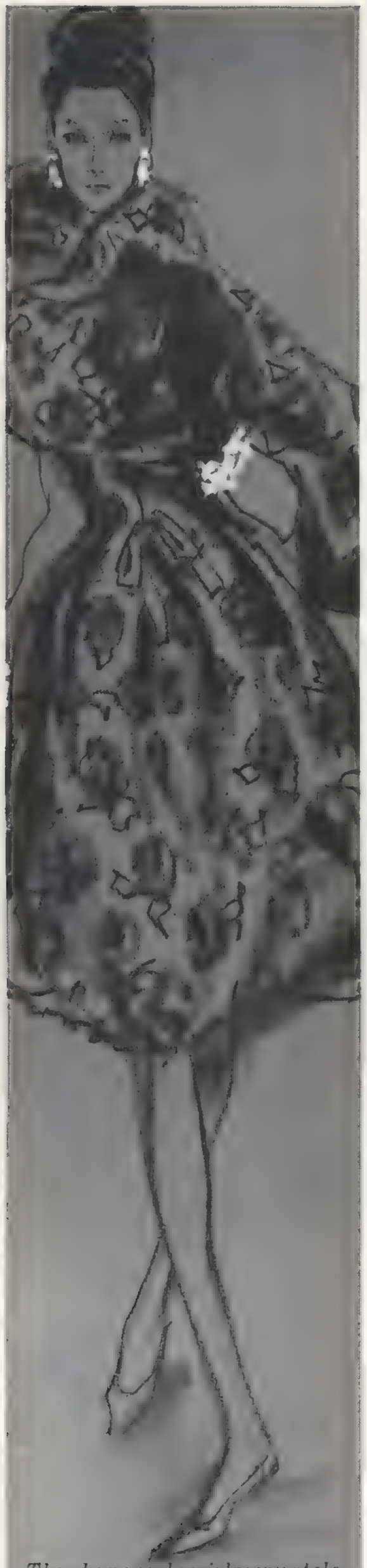
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LARRY ALDRICH

travel

BY DESPINA MESSINESI

IN GREECE: ***Ioannina, a city like a walled garden***

When I arrived in Ioannina in the tenderness of spring, lilacs waved like arms above cracked walls, a shallow splendour of poppies was bursting over the hungry earth. The air smelled like a walled garden right after rain. One hour north by plane from the easy life of bleached-white Athens, directly east from the sunlit island of Corfu, Ioannina, capital city of the province of Epirus, had a special minor-key melancholy unlike the rest of Greece. Trapped in stern, snowed mountains, Epirus is austere, hard pasture country.

Driving in from the airport, I found the classical roadblock—a shepherd wrapped in his hairy, steel-grey hooded cape, standing still and wistful among yellowed flocks of sheep. Later, I stopped at a small tan house, where Saint George, the new martyr, patron saint of Ioannina, had lived. In the chapel, once the front parlour, were a few unremarkable icons, mainly of Saint George as he is remembered: mild, moustached face, tasselled fez, gold-embroidered vest, a long *foustanella* skirt. Alongside his clothes, preserved under glass, hung his gold pocket watch. After lighting an amber candle, I accepted the caretaker's invitation to coffee, Turkish coffee served to me in the Saint's sitting room. This ravishing walnut-panelled room had no furniture, only high-up latticed windows, the size of portholes. The whitewashed fireplace (my coffee was brewed there) was at seat-height; all around, built-in settees, locally called *basha*, were covered in long-haired, Easter-egg red, woolly rugs. *Note:* Most of these rugs are made in Epirus.

Saturated by centuries of Turkish occupation, Ioannina still had much that was Turkish: frail minarets; screened balconies; lowered voices, as well as reserve; laughter in low key.

Summoned by the aggressive bang of church bells, I followed a trickle of old women going to vespers. Wearing everything black, a rusty-black, they had the pain of mourning. Inside the Church of Saint Catherine, glowing in candlelight, brisk with the smell of polish and scrubbed floors, a young girl chanted in a bird-high voice.

Noble Greco-Turkish houses, sealed behind high walls, still remained. Huge carved doors, double ones locked with iron keys the size of a man's hand, opened into courtyards, and onto a sweep of flowers all growing in whitewashed gasoline cans. Hanging on walls, lining steps, edging inside balconies, these cans of blossoms clustered together had the splendour of a Bessarabian rug. Hens, picking up their legs precisely, strutted with the aplomb of landlords in still courts draped with mauve Glycine flowers. As pigeons murmured in eaves, darting swallows made silken noises, and on chimneys, storks standing over their bushel-basket nests, swayed.

In Ioannina, where most houses lack ovens, baking is done at neighbourhood bakeries. At noon, I watched maids returning with huge platters. They left delectable trails of smells as they hurried along walled streets. The local freshwater crawfish—boiled, shelled, sprinkled with orégano and oil and lemon—had a remarkable sweet taste. Another marvellous taste was the chewy, whole walnut preserve.

Beyond the drifts of almond and apricot blossoms, penpoints of cypress, the mediaeval citadel brooded above Ioannina's lake, the colour of tarnished silver. Within the foot-thick ramparts, above the peopled shacks, the high ground used now as military barracks had the desolation of a Chirico painting—arcaded windows gaped. Yellow weeds which seemed to thrive on decay covered everything. As I crunched them underfoot, I noticed they smelled of honey—like things in Ioannina, they were strong, powerful, and bittersweet.

USEFUL TO KNOW: Ioannina's Xenia Hotel is pleasant, quiet; balconied rooms have view of lake and citadel. My single room, number 218, was heated, unfrilly, attractive with a string headboard and bright-blue woolly blanket on the bed, a yellow-tiled bathroom, $3.50; double room, $5. Meals about $2 each; morning coffee, fifty cents. Round trip fare from Athens on Olympic Airways, $20.

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theatre

BY ELIZABETH HARDWICK

KING LEAR, "*brilliantly possible*"

Performances seen, productions remembered, great occasions witnessed—the sheer accumulation of it all is part of the greed or vanity of the theatre-goer. The gorgeous, immense, impossible *King Lear* is not often subjected to the risks of performance and so it stands high on the list of acquisitions desired. The opening scenes of this play, with the three sisters, the questions and answers, are, as Coleridge said, a sort of fairy tale; at the end it is a devastating drama of power, old age, and death. But how astonishingly the serious theatre works. The new *King Lear*, directed by Peter Brook for the Royal Shakespeare Company, is a brilliant, truly contemporary revival, seen in the cold and unexpected light of the sparse theatre of Samuel Beckett. (This interpretation was, no doubt, suggested by an extraordinary book on Shakespeare by a contemporary Polish writer, Jan Kott.) And when you have seen this remarkable production, the accent given to the text seems, if certainly not the only one, a brilliantly possible one. All the existential "nothings" and "nevers" of the play take on a special meaning. The ladies wear heavy, embossed leather dresses, the men wear coarse woollens; on the stage there are copper shields and a few spare props. These details are stylized and contemporary and yet they suggest, perhaps better than royal silks, the old harsh kingdom in which the cruel action of the drama takes place. Paul Scofield's Lear is thin as a Gothic saint; he is a sort of kingly senior citizen, wearing on the nerves of his impatient heirs. His daughters, particularly the strong, tense Goneril played by Irene Worth, seemed more credible than in earlier productions. Perhaps our own time has something to do with that.

THE SUBJECT WAS ROSES, "*stirs the emotions*"

Our own time in two new plays, Frank Gilroy's *The Subject Was Roses* and Ann Jellicoe's *The Knack*, appears to be mean and difficult and small. And brave the man who is sure it is otherwise. *The Subject Was Roses* is more old-fashioned than Peter Brook's *King Lear*. It is written and projected as it might have been thirty years ago, more or less comfortably content with the realistic American theatre. It is a plain, honest, unpretentious play, often admirable, but, alas, not nearly so original as Gilroy's earlier *Who'll Save the Ploughboy?* In the present work the motivation is not insistent but it does sometimes seem shallow. We have a bitterly mismated husband and wife, a son returned from the Army, unwilling to take up his old rôle in the family drama. The three characters drink coffee in the kitchen, drink whiskey in the parlour, misunderstand each other, reveal, rather conveniently, their secrets. The secret seems to be that the refined, puritanical wife will not sleep with her husband and he in his frustration turns boorish, grumpy, and chases after loose women. There are no statistics on these matters, but the withholding, decade after decade, strikes me as an extreme condition more likely on Broadway than in the Bronx. Nevertheless, the dialogue has a sweetness and simplicity that stirs the emotions. The play received an enthusiastic press and was named by many the best of the season. During the first week the house was empty, leading one to ponder again the mysteries of our commercial theatre.

THE KNACK, "*painfully funny*"

The Knack, a new comedy, by Ann Jellicoe, from England, directed by Mike Nichols, shows once more that Harold Pinter is the most imitated of the new playwrights. He is not as austere as Ionesco and Beckett, nor as wild as Genet; he is, therefore, more readily adapted to the compromises of the theatre, even though he maintains the tone of modernity. Pinter's vision is cruel and claustrophobic, but the splutter of his repetitive, characteristic dialogue is essentially comic. And this is true of *The Knack*,—A-minus Pinter, slight, engrossing, painfully funny.

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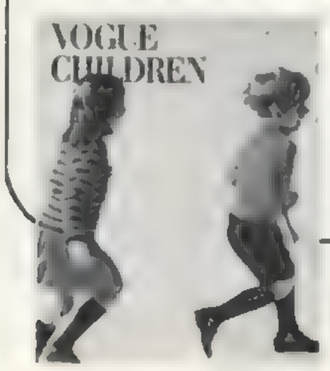
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books

BY ERIK WENSBERG

PATH OF DALLIANCE, *"radiant talent"*

There is absolutely nothing of splendid invention or fine plotting or authentic satiric bloodlust in Auberon Waugh's *Path of Dalliance* (Simon and Schuster)—nothing, I suppose, of real importance except a radiant talent. And there is everything of immense cheerfulness and that witty mastery of language which induces a curling of the toes inside the shoes of readers with that reflex. Mr. Waugh's second comic novel seriously nicks the rumour that all Englishmen are peculiarly and by national right a little batty—nicks it by the obviously universal disorder in which his characters are shown to be buttoned up. No, it isn't just the English. It only happens that their difficulties with the best education for the children centre on Oxford; that they are a bit more self-conscious (and resentful) than our side about the odd differences between themselves and the poor; and that proper sex has, for them, just a trace left of the propriety problem.

If the book is a benign parody of Forster's *The Longest Journey* it is no discredit to it. Jamey Sligger is the child of an adulterated upper-middle family, his father transfixed and well-fixed, while his mother sways dangerously above her "station," a raving "educationist" and mystically political. Her mad campaign for a Liberal Party seat in Parliament (112 votes) throws into sudden focus the fact that everyone in the book who can speak at all is a visceral Labourite. This may be why they continually poke around at vast and viscous political questions, just as if some new opinion were possible. It sounds quite like home.

Half of Jamey's initiation to manhood takes place at Oxford, where he is dutifully radical and naturally powerless. He encounters there such grave educational events as snobbery, self-delight, and suicide and makes many nifty friends, all awful. Sent down, a casualty of rumour and colliding neuroses, he does what he can with an officious and mysterious job market, with his inclination to mate, and with his increasingly lunatic family, which is by now unfolding like a bad cabbage. As befits a comic novel, everything ends greyly for all but the hero, not because he is especially quick or knowing but because he is lacking in malice and is reasonably sweet to people. He is also a bit simple.

In the latter half of the book, the tone often skids from satire into travesty, and a somewhat fudgy ending separates the parent Waugh from this one. That, I'm happy to say, is almost all that does.

SOMETIMES A GREAT NOTION, *"operatic bellerin'"*

Ken Kesey, the author of *Sometimes a Great Notion* (Viking), is what is usually called a natural writer, which does not quite mean a good one. I could hardly be happier at the idea of a bulky, populous novel about an Oregon logging family snagged on modern times. And from experience, I'll vouch for the truth of most of the author's landscape and social outline. Thrashing about at the centre are two grossly—too grossly—dissimilar brothers, settling old scores in yeasty, operatic bellerin' that resembles speech without ever reproducing or transforming it. The author has used prodigious ingenuity in his handling of narrative flashback and his characters' memories. But the portentous result is more like epic radio-play than literature. Energy, breadth, and a nearly brutal ambition are not common among novelists now; Mr. Kesey did, for certain stretches, hold my attention with these alone. But, in the end, it all seems a passion to write a book, not quite to convey a necessary vision.



Enough to make any kid sister forget she's supposed to be pesty. A double-decker in Acrilan. The vest: navy, white, Florentine blue, robin red, green clover, gold. The pullover, striped to match. Sizes 7-14, about $6 each. Isn't this how the daughter of a Vogue reader should look?

Helen Harper for girls

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½ oz. Cointreau
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1 teaspoon Maraschino Cherry Juice
Shake and strain into champagne glass.

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½ oz. Orange Juice
Shake with ice. Strain into champagne glass.

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movies

BY JOAN DIDION

BEDTIME STORY, "*prolonged sick joke*"

At risk of sounding querulous, I want to suggest that some things just aren't as funny as they once were, and many of those things are movies. There was indeed a golden time and a magic place for comedy: the time was the 1930's, and the place was Hollywood, which in those years seemed, for one reason or another, impelled to bring its sharpest, brightest talents to bear upon comedy. Nobody writes comedies any more the way the Hacketts wrote *The Thin Man*; few actors now take as much abundant delight in situation comedy as Katharine Hepburn and Cary Grant took (and gave) in *Bringing Up Baby*. It was the era of Melvyn Douglas in tails and Rosalind Russell as a wisecracking Girl Friday; the age of Lubitsch and Capra and a certain lightness not only of heart but of touch. Although the typical thirties' comedy might have been essentially as absurd and slight as any Dick Van Dyke show, it was written with intelligence, directed with wit, acted with style. And so, because humour is a function not of substance but of style, it was funny.

We have come a long way, and not necessarily in the right direction. Where once we had Robert Riskin and S. J. Perelman, we now have Stanley Shapiro—who is, in his late thirties, the most successful comedy writer in Hollywood, the fabricator of such motion pictures as *The Perfect Furlough, Operation Petticoat, Come September, Pillow Talk, That Touch of Mink, Lover Come Back*, and, this summer, *Bedtime Story*. One looks in vain in these movies for the dialogue that convulses, for the gag worth quoting, for even the single good line. Although Shapiro once wrote for Fred Allen, a Shapiro movie generally depends neither upon dialogue nor upon situation-and-dialogue but upon situation alone—and this latest Shapiro movie is no exception. A kind of prolonged sick joke, *Bedtime Story* places Marlon Brando, David Niven, and Shirley Jones against some baldly fraudulent process shots of the Riviera and then proceeds to milk the notion that there's something pretty funny about Marlon Brando impersonating (A) a mental defective and (B) an hysterically crippled veteran. (Typically, part of the joke here is not exactly in the story but irrelevant to it, or "inside": it is supposed to strike the audience as hilarious and hippy that Brando, whose first movie rôle was that of a paraplegic in *The Men*, is back in his wheelchair.) Let me say only that anyone who believes that situation is all there is to comedy ought to be made to sit—once is enough—through *Bedtime Story*.

GOOD NEIGHBOR SAM, "*underdone*"

Whatever their defects and whatever their virtues, Stanley Shapiro movies are now an established cinematic genre, consisting exclusively of real Shapiros and imitation Shapiros. One such Shapiro movie *manqué* is *Good Neighbor Sam*, and it might be to the point to run through the plot. Jack Lemmon plays the Nice Guy Next Door in the Subdivision, a real sweetheart but strictly bottom banana at his advertising agency until an important client discovers that he's the only clean-living family man in the shop. (Characters in these comedies frequently work in advertising agencies, a situation considered—for reasons which elude me—funny as all scat.) His wife is played by Dorothy Provine, filling in here for Doris Day. Now. Here's the old gimmick. Enter Miss Provine's old college roommate, Romy Schneider (that's right, Romy Schneider—she was brought up abroad, see, and has this marvy accent), who is getting divorced and inheriting fifteen million dollars but *only* if she can prove to some wicked cousins that she's still living with her husband. So what if we have Jack Lemmon double as her husband, just until the real thing comes along, which of course he does one night, and finds—well, you can track it from there. Like so much current comedy, it is underwritten; it is underdirected; it is underacted. Resurrect *The Thin Man*.



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VOGUE'S NOTEBOOK

The dazzling show of the Viennese stallions followed by a gala supper-dance in New York



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3

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Wiener Blut. A continuity of Viennese gaiety buoyed the gala party that followed, for the benefit of the Musicians Emergency Fund, at the Sheraton East. There, too, the waltzing was to Strauss's *Wiener Blut.*

1. Two of the white stallions of Vienna, with their riders, during their performance at Madison Square Garden. 2. A Capriole executed by a Lipizzan stallion. 3. Director of the Spanish Riding School and one of the world's most distinguished horsemen, Colonel Alois Podhajsky, with Mrs. Alfred G. Tuckerman. 4. Permanent Representative to the United Nations from Austria, Dr. Franz Matsch, and Mrs. Lytle Hull, President of the Musicians Emergency Fund. 5. Mrs. Alois Podhajsky and Major General Alfred G. Tuckerman, Chairman of the Committee. 6. Mrs. John R. Drexel III. Mrs. T. Markoe Robertson. Mr. Samuel Vallance. 7. Commissioner of Parks, Mr. Newbold Morris, Mrs. Franz Matsch.





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VOGUE'S NOTEBOOK

The discothèque rage, continued: Whisky à Gogo in Washington, D. C.



1



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"I had two cigarettes before I discovered I hadn't lighted either," a man said at Washington's new discothèque, Whisky à Gogo. Smoky, often crowded with the young and/or celebrated, this dim red-walled upstairs boîte is, in addition, good fun. Rather dignified semi-twisters jam the box-car-sized dance floor. Behind a grilled window a pretty girl plays, on demand, French rock and twist. The favourites: a batch of records with amusing synchronized colour films that are flown in from Cannes.

1. The walled-off dance annex, with Beatles, framed. 2. Ambassador Hervé Alphand with Mrs. Edmond Howar. 3. Mr. William Henry, Chairman of the Federal Communications Commission and Mrs. Henry. 4. Mr. and Mrs. William vanden Heuvel. 5. Sir Solly Zuckerman, Mrs. Mary Meyer, and Mr. William Walton, greeted by Mr. Jacques Vivien, who owns Whisky à Gogo.

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LYNNE STEIGER · 40 EAST 88TH STREET · NEW YORK 10028

March 22,1964

Helene Curtis
666 Fifth Avenue
New York, N.Y.

Dear Helene Curtis,

I love you! Even if there is no such person as Helene Curtis, I still love you.

Last Thursday afternoon I very skeptically treated myself to a small bottle of Magic Secret and later that evening tried a drop of it. What happened then I would not have believed had anyone told me about it. It was not a matter of minutes as per the directions, but a matter of seconds, for the minute the lotion touched my skin I could see the results!

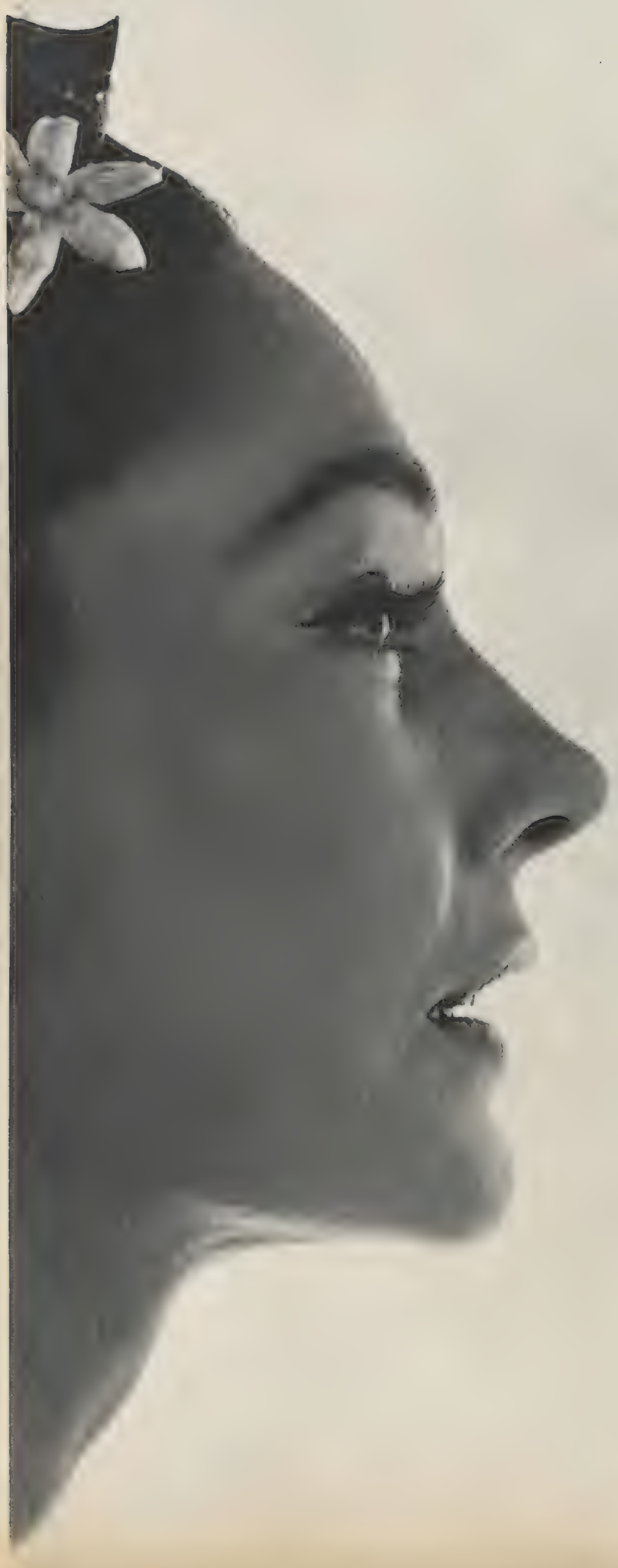
I had prided myself on being a youthful forty, but after three days of using Magic Secret all the frown lines are so softened as to be almost imperceptable, the tell tale crow's feet are gone and the laugh lines are merely pleasant...in other words, I have the skin of a thirty year old.

Monday morning I shall take my new face into the rat race with a whole new lease on life and with constant thanks in my heart to you, Helene Curtis. Thank you.

Yours forever,
Lynne Steiger

Magic Secret* worked on Mrs. Steiger's wrinkles in seconds. Most women see results in five to ten minutes. These results are not permanent, but last five to eight hours. Or longer.

*Trade Mark. Hat by Lily Daché



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Magic Secret is pure magic. Safe magic. Temporary magic. The original protein lotion that smooths away wrinkles in minutes, keeps them away for hours. And works its magic with no hormones. Naturally Magic Secret is the one to try. And trust.

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AUGUST 1, 1964

VOGUE'S EYE VIEW

THE CHICERINO

She's star quality. Defiant and unswayable herself, she sways all: she is a mover and maker of fashion—stimulus for the good looks of her era, the measure of chic in her time. Her era, her time. Her self. . . . The image she presents is of her own, intensely personal manufacture—a projected vision of herself, nourished by intuition, by ego, and by the single-minded clarity of her thinking. Her presentation is perfect: she comes on in a blaze of certainty, engages all interest, sustains it, provokes. Unhesitatingly she chooses what's good for her—the gesture, the look that exactly convey her mood, her quality, her special dash. No other fashion counts. . . . The Chicerino is every country's phenomenon: she is the girl who owns the world, makes it swing . . . the girl who holds on to her personality with both hands and projects it with style. We like her style. This entire issue of Vogue is dedicated to it. To her—with admiration and affection.

CHICERINO FASHION

It's fashion that catches the Chicerino-rhythm—young, swinging, full of the zest of doing things . . . projects the vividly personal quality of a girl who likes herself right down to the bone, expects the best of herself—the best of everything. Like the real-life Chicerinos who wear it in this issue of Vogue, it comes from all over the map—France, Britain. Italy. the U.S. . . . a modern. international fashion code in which everybody communicates. Everybody gets the message; as of now, this is it: A smaller, leggier proportion to the body. It's made at the shoulder—narrower throughout, narrowest on the adorable little skimp coats with their skinny sleeves set in high, skeletal shapes. Made at the kneebone: bare, bare, bare—skirts to the top of the knee or shorter with knee socks and low-heeled shoes defining the proportion for day as sharply as high boots . . . lion-coloured ghillies and leopard-patterned socks with a wheat-coloured kneebaring skirt . . . buckled black Pilgrim shoes and cabled socks in a razzmatazz pink; grey flannel skirt, pink corduroy pull . . . black patent leather with Mary-Jane straps and knitted white socks for a suit of fake black reptile, zipped all the way. Everything zips: long, close windbreaks, like fencing jackets—shiny white vinyl zipped over leathery black stretch pants with black boots pulled to the knee . . . zippiest thing alive. Tall or short, boots are still going great guns—laced gaiters look new as knee socks, make the same point of proportion with bare knee; ankle-high congress gaiters are the boots to slide, like gloves, under straight pants. Pants never better—twill, fake ponyskin, leather—always very properly turned out with narrow, chopped overcoats or long rangy pullovers. Tights coming into the picture strongly now—nifty in bulky tweed or pale suède with lanky, matching pulls. Textured white stockings continuing day and evening (wanted for the simplest short golden shift: white stockings with a glimmer of silver in their texture—like wearing moonlight on your legs). Lacy black stockings for the big new evening love in the Chicerino life: the discerino dress—romancy little black silks or laces ruffled or flounced or scalloped. Animation is the point, dancing all night is the idea, a discothèque is the place . . . *Shops carrying Chicerino fashion: page 26.*

BENEDETTA BARZINI

Benedetta Barzini, the flashing beauty on the opposite page, is, at twenty, the complete young Chicerino—mettlesome, talented, with a quick blaze of humour, a lively interest in what's going on: *che cosa c'è?* She happens to be Italian—from a distinguished family of Milan intellectuals—but is equally at home in three other languages, and on three other continents. She has lived in South America, the U.S., and Canada, as well as Italy, Switzerland, France; has sailed up the Nile, and hunted big game in Africa. In Milan, she works for an art gallery, studies drawing, also studies ballet and acting—she has made several appearances on Italian TV. She hates skiing, adores riding, swimming, and skin-diving. She also adores—and wears—avant-garde fashion from anywhere in the world. . . . Long, coal-black windbreak, right, of crinkly stretch cloqué that hugs the body like a skin-diver's suit, sleek and narrow—narrow through the shoulders, sleeves, hips. It weighs next to nothing; zips up in one long streak to a small Chinese collar. Designed for skiing, but worn here for the country, with a chopped black-suède skirt, textured stockings. Windbreak imported from Italy by Len Artel, of nylon, Lycra, and wool (Chavani-Sports fabric); about $70. I. Magnin. Stockings by Adler: Lord & Taylor. Coiffure by Kenneth.

PENN



U.S.A.



THE NARROW
COAT—
IN VIOLET

Benedetta Barzini, the vivid young Italian beauty, wears two of this year's great American looks—the narrow coat, the suède shift—both, naturals for the young Chicerinos. The close and narrow coat, opposite page. Wild-violet wool with the small, spare shape that's the coat-look of the year. Narrow sleeves, set in high; carved collar, buttoned with a jewel. The effect: a disciplined greyhound dash, lean and racy. By Henry Friedricks for Brittany, in double-woven diagonal wool by Anglo, loomed in America. About $125. Lord & Taylor; Julius Garfinckel; Joseph Horne; Neiman-Marcus; I. Magnin. Doro scarf: Bonwit Teller. Beige leather gloves: Marcel Wagner. Kimono-shift in suède, right—a smooth shaping of the softest pale-taupe suède, sliced off just above the knee. Its perfection lies in the purity of line; the easy little kimono sleeves; and—a final luxurious touch—the wide, tubular sash of the same supple suède. By Viola Sylbert for Highlander. About $125. At Altman's, N. Y.; L. S. Ayres; Neusteters. Twisted coral necklace by Mimi di N, at Bonwit Teller. Brown leather gloves by Aris, at Lord & Taylor. Coiffures, both pages, by Kenneth.

KIMONO-SHIFT—IN SUÈDE



PENN

U.S.A.



Brilliant contrasts—of colour, of texture—worn here by Benedetta Barzini, a creature of brilliant and beautiful contrasts herself. The bite of bittersweet tweed, blue silk, left, in a suit of mohair-and-wool tweed plaided with blue; blazing at the neckline, the scarf collar of a bright-blue silk overblouse. By Jacques Tiffeau for Tiffeau & Busch, in Linton tweed, Onondaga silk. About $245. Earrings by Trifari. All: Bonwit Teller. Suit, also at Gus Mayer; Harold's; I. Magnin. The smash of bright-pink corduroy, grey wool, right—a V-necked pullover of dazzling velvety pink corduroy, over a ribbed grey wool knitted dicky; short grey worsted flannel skirt. By B. H. Wragge, in Crompton cotton corduroy. About $90. Bonwit Teller; Rich's; Gus Mayer; I. Magnin. Bracelet by Brania, at Bergdorf Goodman. The buckled suèded black shoes by Fiancées. Coiffures, both pages, by Pierre of House of Revlon.

BITTERSWEET TWEED— BLAZE OF BLUE SILK

BRIGHT-PINK CORDUROY— KNITTED GREY WOOL

U.S.A.

A short glittery suit, a long pumpkin sweater —worn, con brio, by Benedetta Barzini. The gleaming little golden suit, left—to light up the dance-floors of the small, bosky discothèques young Chicerinos adore. The skirt is short. fluid—to take the ska in stride. Under the easy, braid-bound jacket is a blouson top with spaghetti-thin straps. By Leonard Arkin, of Bemberg rayon, cotton, Lurex, and nylon (G. Hirsch fabric). About $125. Earrings by Nina Ricci for Cadoro. All at Saks Fifth Avenue. The costume, also Rich's; L. S. Ayres; Frost Bros. Biggest collar, longest sweater, right: A lot of sweater, all of it pumpkin cashmere, and all smashing. The longest length yet—below the hipline; the biggest cowl collar, textured, framing the face enchantingly. Sleeves, long, straight, like jacket sleeves. Sweater by Braemar; $45. At Peck & Peck. Earrings: Amourelle by Kramer. Altman's. Make-up from the Elizabeth Arden Salons, by Pablo.

THE LITTLE GOLDEN SUIT

PENN



THE BIG PUMPKIN SWEATER

FRANCE



DAVID BAILEY

FRANÇOISE HARDY & EMMANUELLE KHANH



YOUNG WOMEN WITH TALENT—A FIZZ OF EXCITEMENT ON RECORDS AND A ROUSING NEW VOICE IN FASHION

Two loves has Paris: Françoise Hardy and the look she wears on these six pages—clothes by Emmanuelle Khanh, vanguard and heroine of young French fashion. What Hardy projects on record, on film—the private, practical spirit, the discreet allure, and the reserve of tension that made her the star of Vogue's New Girl In Fashion issue last August—this is the image that Khanh conveys in cloth. A unique wit and vitality animate her work; she delights in off-track fabrics and she puns in colour (see the wicket-in-sets on page 57). Khanh tailoring is serious, like English-country tailoring, diligent in cut, details very correct—the imaginative necklines with lapels spread like wings, or set in close, or curved like immense tulip petals . . . no end to the variety—the perfection. Pants turnout in bogus pony, far left, Hunter's jacket—shaped, double-breasted, welted around the edges—and narrow hip-slung pants. Of glossy dark-brown rayon and cotton. By Emmanuelle Khanh for Cacharel. Kilted half-culotte, near left, in moss-green wide-wale corduroy. The back is divided forever, the front may be zipped to the hem, and it swings like a short spunky kilt—over moss-green socks, here, with a close, ribbed, bright-green sweater slicked under the waistband. By Emmanuelle Khanh for Cacharel. Janine Proco sweater. Outfits, both pages: Bonwit Teller; Sakowitz; I. Magnin. Fawn-coloured shoes by Carel.

PANTS TURNOUT, PONY POLISH—THE KILTED HALF-CULOTTE

NEW TRENCH COAT, ZIP SUIT, LONG JACKET AND CHOPPED CULOTTE

Three examples of the happy coat and suit life of Emmanuelle Khanh —Françoise Hardy is living it here. Trench coat à la Khanh, above. Soft, thick putting-green wool with buttoned epaulettes, tabbed cuffs, and lapels that soar out and button—or wrap close liked folded wings; low-slung belt over flapped pockets. By Emmanuelle Khanh for Pierre d'Alby. The zip suit, near right—a coal-black gleam of bogus crocodile. Slightly bloused jacket with tulip-petal lapels, low waistband; above-the-knee skirt—zipped all the way. With white socks, a snaky helmet. By Emmanuelle Khanh for I.D. Of cotton-backed vinyl (Cohn-Hall-Marx fabric). Carel shoes. Long-jacket culotte suit, far right—patchwork arrangement of wine-red on bronze wool—each patch centred with a green cross. The jacket has cutaway welting, a flap petal collar, slanted pockets; knee-baring culotte, white socks. By Emmanuelle Khanh for Pierre d'Alby. Of Lalonde wool. Outfits, both pages, at Bonwit Teller; Sakowitz; I. Magnin. (Culotte suit to order.)

FRANCE



DAVID BAILEY



FRANCE

WINGED LAPELS, WICKETS OF COLOUR

DAVID BAILEY

Nifty battle-jacket, winged lapels, left, tailored in camel and grey—grey tweed lapels—with Emmanuelle Khanh's deft but easy suit-touch. Worn by Françoise Hardy over a short grey tweed pleated skirt. Added here: a pale-grey turtleneck, white socks, fawn suède shoes. Suit: Emmanuelle Khanh for I. D., of wool and Fibranne. Peck and Peck; Sakowitz; I. Magnin. Carel shoes. Brilliant pink coat, with wickets of bright mustard, above; narrow, hip-belted, with a firm little stand-up collar, set-in sleeves. Worn here, with white stockings, black kidskin shoes. Coat: Emmanuelle Khanh for Pierre d'Alby, of Lalonde fabric. At Bonwit Teller; Sakowitz; I. Magnin. The shoes by Roger Vivier.

CATHERINE
SPAAK

SWEATER FOR
PANTS–
SOCCER STRIPES,
BOLD COLOUR

ITALY

Here's what Italy adores: the look of marvellous sweaters, slightly wild, with lean racy pants...and the looks of the Chicerino who wears them here—Catherine Spaak, movie star, record star, new young sensation (more about her next page). Soccer stripes, left, on a lanky wool pullover, spare as a T-shirt. Broad bold bands of colour—two greens and black pierced by a vibrant Nattier blue—turned out over pants of pale-green wool. Both, by Roberta. Chevron stripes, right—black and white with a Scaramouche-ruff of white knitting curled around the neck. Sweater of Orlon, black wool pants, by Marchesa Olga di Grèsy. Costume, at I. Magnin. Both pages: make-up and coiffures by the Elizabeth Arden Rome Salon.

SWEATER FOR PANTS—SCARAMOUCHE COLLAR, CHEVRON STRIPES

LEOMBRUNO-BODI

KNITTED TURNOUT—TUNIC AND TIGHTS

She is the idol of young Italy—Catherine Spaak, a Belgian-born nineteen-year-old with yards of coup-de-soleil blond hair and a blade-of-grass figure. They flock to her movies (*Crazy Desire* is the latest, *Woman Is a Marvellous Thing* comes next); they collect her records on which, to the accompaniment of her own guitar, she sounds sultry, soft, and unsurprised about life, love, the surf, a day in summer. She is apparently what they all want to be—an adorable mix of intelligence, modesty, and pure sex-kitten wow. On these pages, she wears a knitted look for day and an evening dress made just for her. Everything knitted, left—everything smashing. Wool tunic in orange and a clear shock of pink, tied high and worn really short over orange wool tights. The costume by Micia. At Saks Fifth Avenue.



LEOMBRUNO-BODI

Beaded pull, wild silk skirt, right, designed by Valentino especially for Catherine Spaak—simple as separates and very beautiful. Bare little skimp of a sweater, thickly encrusted with yellow and white beaded flowers, worn with a long easy skirt in daffodil-yellow silk. The make-ups and coiffures on both pages are by Elizabeth Arden's Rome salon.

EVENING SEPARATES—BEADS AND SILK







SARAH MILES IN A FANTASY OF ROSES AND COUNTERPANE LACE

DAVID BAILEY

In an ambiance of cowslips and enchanted meadows: dream looks from London. where the rising fashion spirit is larky, romantic, British to the core. Worn by Sarah Miles, the pretty young movie actress whose own forte is devilish innocence—she was Laurence Olivier's teen-age nemesis in *Term of Trial,* Dirk Bogarde's fatally alluring pseudo-sister in *The Servant.* Next: *Those Magnificent Men in Their Flying Machines.* Roses. roses everywhere. left—on the toes. on the knees. on a brief little slip of a dress in white nylon jersey. All pink and white and delicious. Stockings at Sakowitz. Both coiffures by Adam of Vidal Sassoon. A dryad's dress, above, in heavy white counterpane lace, hanging straight and long from the simplest, widest neckline. Aristoc stockings. Both dresses by John Bates for Jean Varon. Henri Bendel; Sakowitz; I. Magnin.

BRITAIN

FLECKED TWEED SMOCKS— LONG CUFFED SLEEVES, A LIFT OF YOKES

Sarah Miles in two of the most delectable tweed dresses in London—as simple as schoolroom smocks, hung straight and short from very high yokes with long importantly cuffed sleeves, ingenuous collars. Rounded collar, bowed cuffs, this page. Looking properly turned out for tea in the schoolroom, Sarah Miles—with hands full of marigolds, legs in oatmeal-tweed tights—wears a primly collared smock of pale-olive green Harris tweed with a little lifted yoke, and gathers. Looping at the flaring cuffs, a pair of bows. Smocked yoke, wide collar and cuffs, opposite, on a dress of flecked white wool tweed with rows of brown smocking, a wide pointed collar, and wide tight cuffs at the end of full long sleeves. Stockings, beige tweed. Dresses by Jane & Jane. At Henri Bendel; Sakowitz; I. Magnin. Tights and stockings by Adler: Henri Bendel. Shoes, both pages, of natural buffed pigskin; by Cavelli. Coiffures: Adam of Vidal Sassoon.

DAVID BAILEY







PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The shuffle of politicians into campaign line-up . . . the two-party lacklustre in both England and America, underlined by Sir Alec Douglas-Home's fight talk: "I may have a cold in the head but Labour Party take note I have not got cold in the feet.". . . A sixteen-year-old Jamaican girl, Millie Small, whose hit song, "My Boy Lollipop," is, for a change, about lyuv. . . . Hayfever, in London where the average daily pollen count has risen from 40 to 400. . . . In Basle, the smash Léger exhibition at the Galerie Beyeler, including work from 1909 until the death, in 1955, of the artist, Fernand Léger, who wrote, "I know where I am going," and "I am extremely slow"—his slowness that of an oak.

PEOPLE ARE TALKING ABOUT . . . The siren-pull of Kim Stanley, fat as an odalisque, formidable as a riding master, who, in Chekhov's *The Three Sisters* on Broadway, wholly dominates the stage by lying on a couch, motionless and silent. . . . In France, the new Régine's, a nightclub home-away-from-home for the young in Deauville. . . . The spoof-pouf English movie, *Nothing But The Best*, now in New York, a film about a poor boy's ruthless climb in which the director, Clive Donner, obscured an embarrassing murder in throw-away lines: Girl, to boy, "You've done something facetious to your hair.". . . In England, the clamour about pirate radio stations—Radio Caroline, Radio Atlanta—operating from beat-up boats five miles off land; their success and threat is that housewives and teen-agers love what they offer: pop music and commercials.

PEOPLE ARE TALKING ABOUT . . . Pink, yellow, or wheat-coloured blue jeans, sought out in Harlem. . . . In Paris, the book, *Morceaux Choisis*, collected writings and stories by Truman Capote. . . . Westerns, made in Spain, Germany, Yugoslavia, dubbed any language, shown anywhere but in the U.S. . . . The sudden success of Frank Gilroy who, in his late-opening play, *The Subject Was Roses*, made serious things funny, banal things important, and got away with it. . . . *Gideon's Trumpet*, Anthony Lewis's book about the Supreme Court's decision that poverty should not deprive a man on trial of the right to have a lawyer, and about the "irascible but spunky" prisoner in Florida who shook up legal history; of him a lawyer wrote, "It is probably a good thing that it is immaterial and unimportant that Gideon is something of a 'nut.'. . . Upon the shoulders of such persons are our great rights carried."

CATHERINE DENEUVE IN "LES PARAPLUIES DE CHERBOURG"

In the bistro scene of *Les Parapluies de Cherbourg*, Catherine Deneuve, opposite, turns her dark sweet eyes on her movie lover and, in the audience, strong men cry. *Parapluies*, for months the most talked about movie in France, and its exquisite, fragile, twenty-ish heroine, stunned the French by being beautiful—and simple. Through this movie Catherine Deneuve became the image of the simplest emotions: young love, young loss. In fact, the movie which will open in New York soon, is not simple at all. More beautiful than life (the real town of Cherbourg was repainted in radiant Fauve colours) and less real (the whole script is sung to the rippled jazz of Michel Legrand), the film hangs on hairbreadth decisions made by its young director, Jacques Demy, that save it from plunges to bathos or chi-chi. As for the real-life Catherine Deneuve: a straightforward young woman, originally named Dorléac, she has three sisters, a history of unimportant movie rôles, and a small son, who is the illegitimate child of movie director Roger Vadim. In not marrying the child's father, she chose not to emulate his ex-wives, Annette Stroyberg, Brigitte Bardot. Catherine Deneuve may be simple: she may be as simple as the A B C . . . from which, of course, a whole language can be made.

HENRY CLARKE

So young, so cool, so misunder

In London, to listen to the cries of fear, the anthropophagi have infiltrated. They are Mods.

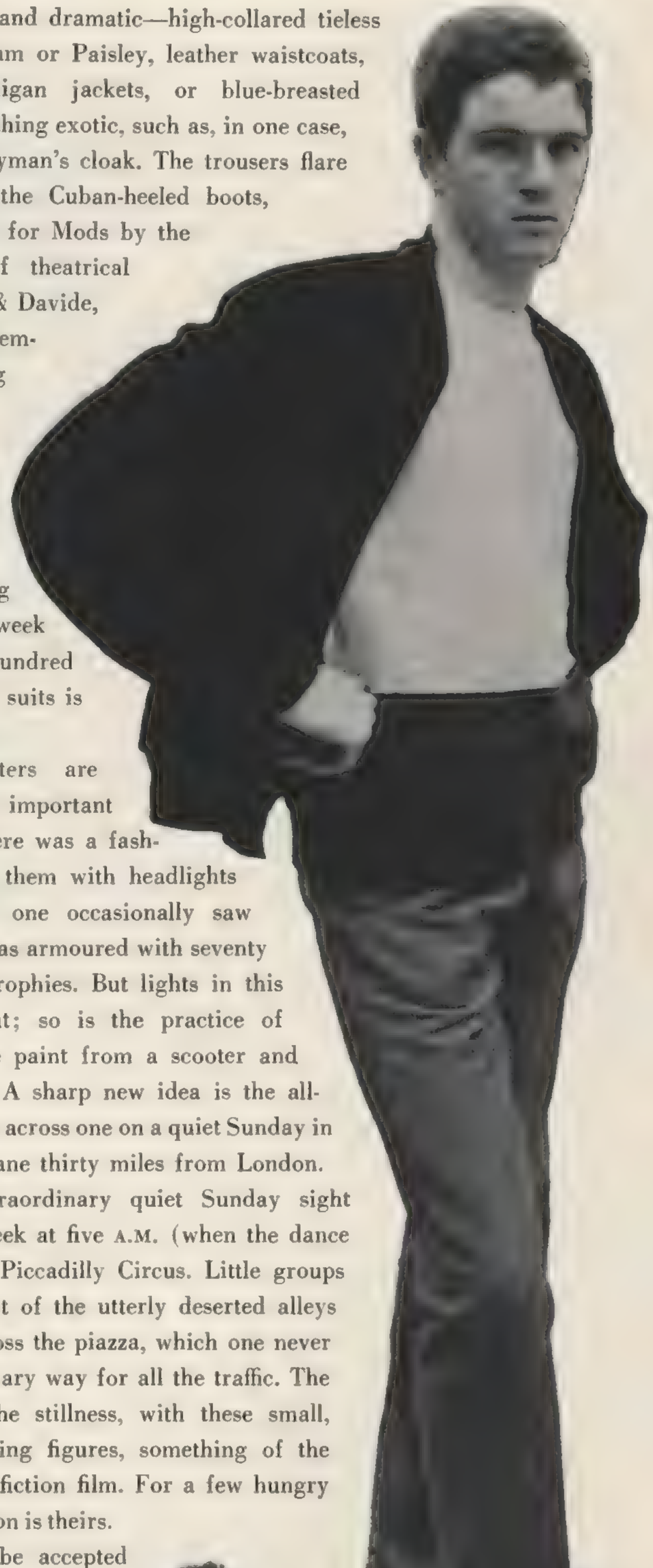
"Mod" means modern—Mods are teen-agers, sophisticated, urbane, not so much rebellious as contemptuous of the frantic adult that is so interested and horrified by them.

To be a Mod is to be young—from twelve to eighteen at the most—neat, clean, self-contained, civil, with passions well restrained. Clothes are very important to Mods. Most of the girls, if they are old enough to work, are salesgirls, office girls, typists earning at the most twenty dollars a week: they spend two-thirds of this on clothes. Fashions among them change with dazzling speed. Several months ago, when their own television program, "Ready, Steady, Go!" incautiously asked for volunteers for its dancing audience, the studios in London were besieged by two or three thousand Mods—the girls spectacular in ground-length day skirts, long coats, profusions of delicate lace, even toques. But as soon as the teen-age-mad newspapers noticed, the kids shifted their fashions, and recently a large subgroup were wearing ostentatiously drab outfits: white T-shirts with cryptic messages hand-embroidered on them, dark-blue skirts to below the knee, lumpish sneakers. The girls razor-cut their hair close to the head and down the neck like a boy's, and, most depressing sight of all, they shave their eyebrows and foreheads like the ladies of a mediaeval court—but not so decorative. They are called Tickets—because they look as if a machine made them at sixpence a time, or, alternate story, because they look as if they had come in on a train ticket from the provinces.

Not every Mod girl looks like a Ticket; there is a great latitude for originality, and the person who discovers a really good new look has it taken up all over town within the week.

If the girls tend on the whole to be dull at the moment, the boys are effulgent. One very far-out group has, in parody, returned to the Teddy Boy outfits of the fifties—thick rubber soles, peg-top trousers, Mississippi-Limehouse gamblers' coats down to their knees, velvet facings, string ties, and the curly greasy locks of hair falling down the nose. There have been, as well, the College Boys (one such is photographed at right) with crew cuts, proper trousers, and suède shoes. Boy Tickets conform exactly to the girls; they wear jeans instead of skirts, otherwise there are no sexual distinctions at all. Of course, things change as fast as they appear. When the photograph below was taken, stripes—French influence, probably—were about to go. It is said that Mod boys wear lipstick and make-up. This is not well substantiated, although I have once seen a Mod boy with eye shadow worn *under* the eyes to set them off in the appalling light of the dance clubs.

The classical Mod is rather a splendid creature. His clothes are immaculate and dramatic—high-collared tieless shirts, in gingham or Paisley, leather waistcoats, sometimes cardigan jackets, or blue-breasted blazers, or something exotic, such as, in one case, a French cavalryman's cloak. The trousers flare discreetly over the Cuban-heeled boots, which are made for Mods by the ancient firm of theatrical booters, Anello & Davide, who found themselves this spring inundated with queues of boys a hundred yards long every weekend. A Mod boy earning fifteen dollars a week who has four hundred dollars worth of suits is not uncommon.

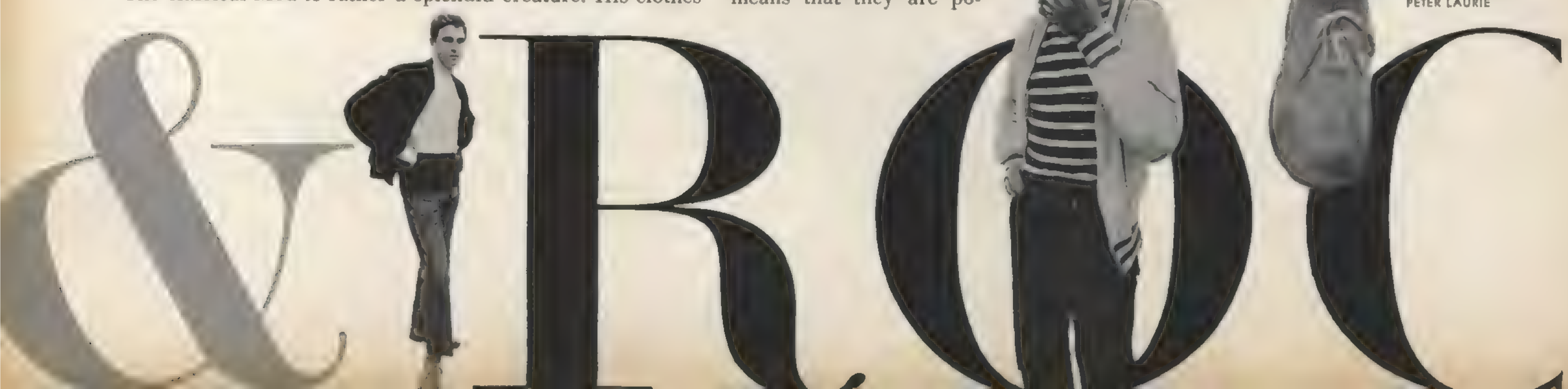


Motor scooters are one of the most important Mod things. There was a fashion for loading them with headlights and horns and one occasionally saw overloaded Vespas armoured with seventy or so of such trophies. But lights in this quantity are out; so is the practice of stripping all the paint from a scooter and brass-plating it. A sharp new idea is the all-fur bike—I came across one on a quiet Sunday in a leafy Surrey lane thirty miles from London.

Another extraordinary quiet Sunday sight happens each week at five A.M. (when the dance clubs close) in Piccadilly Circus. Little groups of Mods pop out of the utterly deserted alleys and saunter across the piazza, which one never sees in the ordinary way for all the traffic. The scene has, in the stillness, with these small, cheerfully shouting figures, something of the air of a science-fiction film. For a few hungry free hours, London is theirs.

Anyone can be accepted as a Mod by dressing Mod and acting Mod. In my own experience of them, this means that they are po-

PETER LAURIE



stood— MODS by Peter Laurie





lite, rather reserved, but friendly, very sarcastic and unpleasant to "States": the pseudo-Mods and squares. Their passions are very much controlled. Sex is rather unfashionable, since the necessary transports are not "cool," and they do not seem to fight among themselves at all. To be boastful, ostentatious, aggressive, oversexed, is to be "flash" and despised.

The whole Mod thing, and this socially imposed self-restraint in particular, is a reaction from the fifties when teen-agers first became noticeable. They were "Teddy Boys" in England, "halbstarken" in Germany, in America there was the James Dean and Brando generation. Everywhere they wore menacing leather and worshipped speed. Their social organism was the gang and it revolved around at least the appearance of strength and violence. Home Office research here has shown that the Teddy Boys, who were children of four or five during the war years, grew up to have crime rates sometimes double that of their contemporaries. As this age group moved on into marriage and adult life, the rate of sex crimes among girls fell eight hundred percent in six years.

This was my own generation. When we were young we were messy and muddled, our horizons were no further than the next street corner; we had a dark self-destroying romance of blood-letting and violent death. My contemporaries slaughtered themselves spectacularly on gigantic motorcycles. Even as passengers or pedestrians we were more likely than any other age group to die on the roads. John Osborne wrote *Look Back in Anger* for us; we were resentful, rebellious, and often the most positive thing we could do was to break something.

Rockers are the relics of this generation. The Mods despise them and say that they are smelly, lazy, promiscuous, and that their lives are messy. They still ride large black oily motorcycles, whose innards they love; their clothes are appropriate: studded leather jackets, neck scarfs like Battle of Britain pilots, jeans, boots. The air of menace is wearing a little thin; compared to the austerity of the young Mods, the Rockers are rather appealing: cheerful, romantic, feckless souls, quite openly bewildered by the complicated luxury of the sixties. The Jets and Sharks of *West Side Story* are Rockers to the life.

One could see the Rocker-Mod opposition as the latest two beats of the pendulum that swings down our cultural history: the Rockers, earthy, obsessed romantics are inevitably replaced by the formal classicism of the Mods.

At the turn of the decade Liverpool was a sort of teen-age 1920's Chicago—with some of the toughest gangs in England. To the astonishment of the equally tough social workers, about three years ago the kids civilized themselves. The gangs dissolved away and reformed as pop groups. The hard dockside boys put away their knives and started pressing their suits and learning to dance, and launched themselves into the forefront of the new mass culture.

The most impressive thing about the new young is the ease and contempt with which they handle the mass media. The pop music business, which takes over one hundred fifty million dollars a year from teen-agers in sales of records, gramophones, concert tickets, and so on, is absolutely dominated by their tastes. Each week, seventy pop records are released in England. Three or four will sell respectably; but no one can say which. The kids buy what they will, when they will.

There is no more pulling boys off the streets and making them dazed pop stars with a couple of months' intensive publicity. The kids are far too sharp for that and too many are in the business themselves. It takes a group about three years to work up from backroom strumming, through local hops, to dance halls, a first record, to national celebrity.

The Mods' current heroes, The Rolling Stones, emphasize the rejection of adult interference. They are exalted just because they revolt the grown- (Continued on page 129)

ROCKERS

WOLF WHISTLE

A SHORT STORY BY GILBERT ROGIN

When my wife left me I bought a bird for company. I chose a bird over other creatures because I didn't want something around to which in time I would become devoted; it has been my experience that most pets fall mysteriously ill, become melancholy and droop or pine or, inexplicably, run, crawl, or fly away. Besides, my anticipated life span is half over, and I will undoubtedly survive any small animal except for tortoises, parrots, or carp, which are almost everlasting, but toward the end more monument than flesh. There are enough claims made upon me not to have to endure these unnecessary impositions of love and death.

Above all, I didn't want a dog. In a way, a dog thinks it is an homunculus, following its master around with a look of imperfect understanding, and how am I to tell it the truth? Furthermore, a dog is bred to be slavish (or to enslave), and I cherish my independence. I didn't buy a fish because I wanted a beast that would be intriguing and talented; fish have their limits. In fact, I wanted a superior kind of bird, one that was clever rather than only pretty or tuneful. We would live together, and if I chose to amuse the bird, or to divert myself with it, that was my privilege, and if the bird cared to amuse me, or to divert itself at my expense, that was its privilege, but our relationship wouldn't become unendurable if neither of us was in the mood. Of course, I accepted certain responsibilities when I bought my bird. I contracted to provide food, water, and gravel, to clean the bottom of the cage and the perches, and to cover the cage with a cloth when there was a draft or the nights were cold. I also reserved, however, the right to cover it when I didn't want to be disturbed—to create an artificial night as it were, and, if that failed and the bird persisted in its attempts to humour me with silly tricks and chatter, to lock the cage up in the hall closet with my umbrellas and galoshes.

The bird I selected for my pet was a mynah bird; I had been told you can teach it to talk and perform. A mynah is a cunning bird, although one with a forked tongue; I have read somewhere that mynahs' tongues are split when they are fledglings so they can articulate, but this may well be a myth.

I have had my mynah for two weeks now, and have had no success in teaching it to speak even the most rudimentary words and phrases, although I often address it. In the beginning, I tried to train it to say "hello"—a sensible enough start—but for all my pains it only sat on its perch and looked, I thought, scornfully at me. Then I sought to teach it to say "good-bye"—a logical step—but with the same lack of success. I even tried to get it to enunciate a simple, declarative sentence—"I love you"; I failed in that effort, too. I became, as you can imagine, enraged and discouraged. Finally, I gave up. Either I was a miserable teacher, or, more plausibly, my bird had to get acclimated to me, my room, and my way of life before it would respond to my instruction, or you can't teach an old mynah bird new tricks, or *enfin*, I had a dumb bird.

Two days ago, my mynah made its first sound—a low and variable whistle. It was not the natural whistle of a bird, but a wolf whistle. I have never whistled that way; in fact I think that kind of whistle is common, so the bird couldn't have picked it up from me. Perhaps my mynah is a secondhand bird, and learned to whistle from its previous owner. Thinking the time was ripe, I at once began to declaim its curriculum: "Hello! Good-bye! I love you!" My mynah only whistled in return.

Yesterday, the bird began to imitate traffic noises. No doubt its (Continued on page 136)

DISCERINO DRESSING

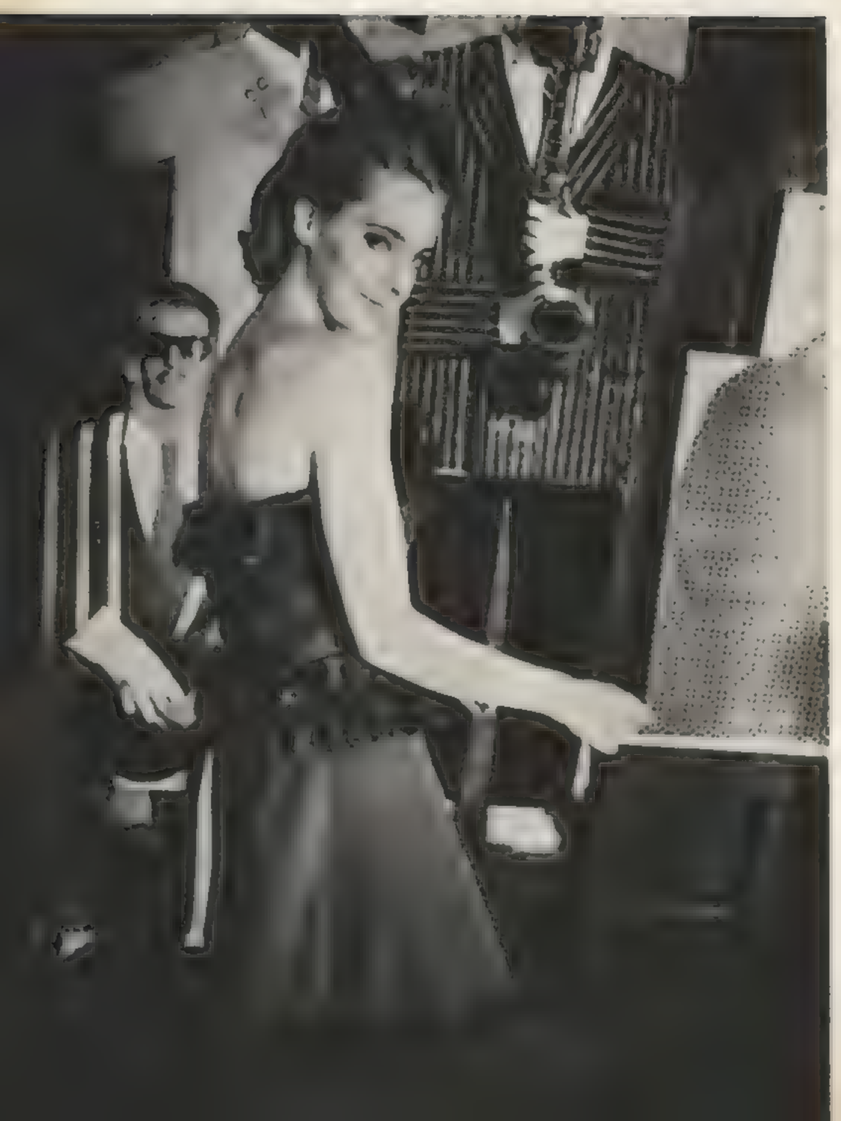
Fresh on the discothèque scene—the Chicerino's favourite dancing ground—a wave of black dresses that go with the action, hold the eye when they move. *Right:* Over a bare-back slip of black lace, a small lace slipcover with a flutter of ruffles at the waist, an open back, tied in black satin at the nape of the neck. The Jazz Band here and on the next two pages: Marisol's witty sculpture, in the Abrams Family Collection at the Whitney Museum of American Art. Dress by Kasper for Joan Leslie, of cotton-and-silk lace. About $110. At Lord & Taylor; Julius Garfinckel; Rich's; Dayton's. Coiffure: Charles of Pierre Henri.

LOUIS FAURER



DISC ERINO DRESSING





Jet-flicked petals, above, hemming a strapless dress of twilled black silk satin, gleaming around its cardigan. By Jane Derby. Lord & Taylor; Hutzler's; Hudson's; I. Magnin. Richelieu earrings: Altman's. Kislav gloves: Best & Co. Coiffure: Sebou of House of Revlon. Ruff of black taffeta, above left, standing up crisply around the neck and along the carved-out back of a sleeveless shift of black crêpe. By Jobère, of rayon-and-acetate crêpe (Chardon-Marché fabric). About $70. Saks Fifth Avenue; Frost Bros. The gloves by Kislav. Flirty black ruffles, left, circling the décolletage of a two-piece dress of black silk crêpe, circling again at hip and hem. Not shown: a matching scarf to cover bare shoulders. By Scaasi Boutique for Martini; Onondaga fabric. About $125. Saks Fifth Avenue; Harzfeld's. Black lace flounced on the knee, right—a slip of a dress with the right Discerino action: a double flounce of ruffles swinging at the knee. By Junior Sophisticates, of cotton-and-silk lace (McConnell fabric). About $90. Bonwit Teller; Hutzler's; Burdine's; I. Magnin. Marcel Wagner gloves. Coiffure: Charles of Pierre Henri. Both pages: Joseph Fleischer hairpieces.

LOUIS FAURER



MORE ABOUT THE CHICERINOS: ALEXANDRA STEWART

THE LONG LEAN SWEATER SKINNED OVER TIGHTS. THE OVER-THE-HEAD COAT

Alexandra Stewart, a young Canadian actress who lives in Paris, has the unusual beautiful profile of a Greek charioteer, a golden mask of freckles like an English schoolgirl's. Her face is known all over Europe; she has acted in twenty-three foreign movies in six languages, one of them Portuguese. Her first American movie, to be released early in 1961, is "Mickey One" with Warren Beatty, directed by Arthur Penn. Next, for a French company, in Chicago, she plays a Russian girl.

Her long lean sweater, for riding, left unzipped underneath pulled over that runs from chin to leg in clinging all the way to mid-thigh and with a white chicken wire design, black and tight. Hat by Mitzi at Saks Fifth Avenue; Jamaica Maxwell.

Her over-the-head coat, fastened on right with Chinese version of the traditional toggle and loop, the right length for pants, tights or elegant skirt. It has long sleeves, a wide flat neckband and buttons at the shoulders. Coat and skirt, both by Dalton. Coat of camel-colored Forstmann wool, skirt of fine all-wool gray flannel, tailored in America, about $85. Both are at Bergdorf Goodman. Cotton fancy Hanes T-shirt. Shoes, U.S. Keds, also seen at shops throughout the



BERT STERN



U.S.A.

BERT STERN

PANTS TURNOUTS: FRONTIER JACKET, CHOPPED OVERCOAT

Part of Alexandra Stewart's breezy charm is her fresh open-air look, which is strictly legit: she loves riding, skiing, ice-skating, and does all three well. She also loves turnouts like these —for country weekends, travelling, or whizzing around in a sports car or a small plane. Pants turnout, frontier jacket, left: three pieces adding up to a great overall look. Long, yoked beige jacket, lined in maroon silk; straight beige trousers. Low-necked, sleeveless white overblouse. All of Forstmann wool cavalry twill loomed in America. By Larry Aldrich; about $250. At Bonwit Teller; Wanamaker's, Phila.; Woodward & Lothrop; Joseph Horne. Pants turnout, fly-front coat, right—all you add is a cashmere sweater, for an easy, wonderfully pulled-together look. Narrow chopped overcoat with fly front, raglan sleeves, round standaway collar. The pants are the kind Chicerinos swear by now—straight as stovepipes. By Cuddlecoat, in putty-coloured Melton wool; about $100 at Bloomingdale's; Woodward & Lothrop; Hudson's; I. Magnin. Both pages: Evins boots of Fleming-Joffe leather; to order at I. Miller. Both coiffures: Pierre of House of Revlon.



THE SHORT BLACK LACE, BARED; THE LONG BLACK VELVET MAILLOT

With her creamy-gold colouring, black-fringed blue eyes, Alexandra Stewart is a natural to wear black in the evening. Especially now—there's an onrush of marvellous black dresses. Here, two of the newest—short black lace, long black velvet. The short lace evening dress, in black, left: reembroidered lace carved in close to the body, with the bare décolletage of a great ball dress—the skirt snipped off to show a flicker of knee. Deeply ruffled bodice; ruffled panel floating at the back. By Bill Blass for Maurice Rentner. At Bergdorf Goodman; Julius Garfinckel; Gidding-Jenny; Dayton's. Accessocraft earrings. Kislav gloves. All at Best & Co. Shoes by Evins, to order at I. Magnin. The long maillot evening dress, in black velvet, right—dipped low at the back, and following the body in a long, smooth line. Below the knee, coquetry breaks out—there's a long slit ending in a bow, edged with a ruffle that goes on around the hem. By Abe Schrader, in Crompton velvet of Avisco rayon. About $90. At Altman's; Julius Garfinckel; Harzfeld's; I. Magnin. Schiaparelli earrings at Arnold Constable. Kislav gloves at Best & Co. Coiffures: Pierre of House of Revlon.



BERT STERN





BARBRA STREISAND

Barbra Streisand, girl phenomenon, has eyes like tilted blue almonds, long elegant hands and feet, and the vital star-credentials: she grips, she holds, she sells—records, prime TV time, tables at nightclubs, blocs of theatre seats. At twenty-two she is an authentic Toast Of The Town with the sense to leave the crust untrimmed. She comes on exactly right—strong, slangy, a bit wistful, the familiar Brooklyn diphthongs careening through the warm, big voice like an explosion of firecrackers on the Gowanus Canal. She doesn't have fondnesses, she has passions —"wild" furs, "raw" earrings, the Italian language, dresses with décolletage ("I've got a great chest, great shoulders, I love to show them."); dresses with collars like close, high bandages that deliver the full impact of the heroic Streisand profile. This is no Ugly-Duckling-turned-Swan; she's improved on the fable. As revised by Barbra Streisand, Funny Girl, duckling is quite a dish in its own right. Black velvet, ruffled hem, left: a dress that stands beautifully—tall and strict—while the famous black-velvet magic entrances the skin. By Anne Fogarty, of Acele acetate and Narco rayon (Martin velvet), with matching stole; about $145. At Miss Bergdorf of Bergdorf Goodman; Wanamaker's, Phila.; L. S. Ayres; I. Magnin. Cadoro ring: Bergdorf Goodman. Shirt-and-skirt luxe, right—pale gold glittering over pink satin. (Barbra Streisand loved this: "The sporty look with a sexy infiltration—great, yeah?") Malcolm Starr one-piece dress. Acetate and metallic threads; silk and Avisco rayon skirt (William Rose fabric); about $125. At Lord & Taylor; Famous-Barr; Hudson's; I. Magnin. Shoes by Fiorentina.

NARROW BLACK VELVET, HEM OF RUFFLES

U.S.A.

BERT STERN

SHIRT-AND-SKIRT LUXE,
GLITTER AND SATIN



KATHERINE CARPENTER
IN THE SKIMP COAT—
MOSS GREEN, DOUBLE FACED

This year's great coat: the small coat—straight, light, with narrow shoulders, knee-baring hems. Moss-green skimp coat, above, backed with green and brown wool checks. Stitched all around, hooked at the neck. Worn by Katherine Carpenter, a fresh-faced Sarah Lawrence sophomore with a retroussé nose, masses of thick dark hair and the sparkle of enthusiasm—painting, acting, New York ("I could live anywhere as long as I can always come back here—I'm *mad* for New York."). Coat by Boe Jests of Tipper wool (loomed in America). About $50. At Lord & Taylor; Hutzler's; Hudson's. Pigskin gloves by Crescendoe-Superb. Beautiful Bryans stockings at Bonwit Teller. Looped grey wool, right, as simple as a child's coat, narrow as a match, with loops and ridging down the front. Worn by Mia Fonssagrives, a young fashion designer, lithe and mercurial, totally animated by her interests—she talks about clothes with gaiety and conviction, moving all over the place to make her point . . . admires the "violent, inspired" approach to dressmaking—if a dress is wrong, tear it apart (a hand slashes out here), make it right. She loves to surprise—likes deep décolletages when the world is wearing turtlenecks, hot pink when everybody's grey—and insists on fabrics "you can move, run, go places in." Mia Fonssagrives is going places; just out of school, she's already involved in designing a new series of young American clothes. Coat by Mademoiselle Arlette for The Arkins. About $90. At Bonwit Teller; Jordan Marsh, Florida; Neiman-Marcus; Joseph Magnin. Etienne Aigner gloves at Lord & Taylor. Stockings by Phoenix. Both coiffures by Marc Sinclair of Pierre Henri.

BERT STERN

U.S.A.

MIA FONSSAGRIVES
IN THE SCHOOLGIRL COAT—
GREY, LOOPED AND RIDGED

U.S.A.

WHITE CASHMERE PULL,
SHORT SUÈDE SKIRT

BERT STERN

KNITTED PLAID TURNOUT, TOP-TO-TOE

Here's a look the Chicerinos snap right up: long easy pulls worn either with very short walking skirts or knitted tights that keep right on going till the sole of your foot is covered; worn, here, by Mia Fonssagrives. Devonshire-cream cashmere pull, left, like the most luxurious track shirt. With a wide, cowled turtleneck, raglan sleeves; pulled on, here, the way we like it best —over a short brown suède skirt. Pullover about $185, of Einiger fabric. Skirt about $70. Both by Ellen Brooke. At Lord & Taylor; Halle Bros.; L. S. Ayres; I. Magnin. Gloves by American Astral. At Bergdorf Goodman. Coiffure by Pierre of the House of Revlon. Knitted plaid turnout, right, in brown peppered with grey, black, and white. The tunic has a plump roll of collar, long narrow sleeves, and drops plumb-line straight to the hips over tights that pull on like stockings, go all sorts of country places that pants might go. By Loomtogs of wool, rayon, and cotton; about $70. At Henri Bendel; Wanamaker's, Phila.; Julius Garfinckel; Frost Bros. Coiffure by Michel Kazar

U.S.A.

AFTER-DARK LIGHTS: GILDED BROCADE



Moroccan brocade silver, above, of blazing gold and silver edged with a narrow border of gold braid; worn here, by Mia Fonssagrives. Sleeveless, with a caftan-run of tiny ball buttons down the front and side slits easing a top-of-the-knee hem. About $185. We think it's devastating when it's worn for dancing with glowing gold stockings and the barest little evening sandals. Cascading ring: Branta. Thin and dress: Saks Fifth Avenue. Bright pink discothèque dress, lightly textured, right. With a collar rolled back to a deep V, a skirt gently gathered beneath a precisely bowed waist. By Shannon Rodgers for Jerry Silverman. About $70. Of cotton-backed wool. Miss Bergdorf of Bergdorf Goodman; Gus Mayer; Neiman-Marcus; Joseph Magnin. Bracelet by Branta. At Bergdorf Goodman. Gleamy pale-pink stockings, by Solar. The coiffure by Ruel of Coiffures Americana.


BRIGHT
TEXTURED
WOOL

REGENCY COLOURS, THE



REGENCY COAT



BLENDING TONALITIES, SKIN-CLEANSING PALENESS, RAKISH TAILORING

The Regency Rake was a man who lived, competed, existed for fashion. The most sophisticated kind of fashion that blended the subtlest of colours—pale grey, fawn, buff, snuff, apricot, heavy cream, white—with marvellous skin-cleansing effects. Just as marvellous together now, as shown at left in swatches, right in a rake-tailored coat (also shown on the cover) of fawn-coloured wool with white stock, pale stockings, pale-mushroom gloves, a shawl of stronger colours in the wide-set lapels. Coat (of Anglo wool, loomed in America), and scarf, by Bill Blass for Maurice Rentner. Emily Wetherby stock. Gloves by Crescendoe-Superb. All: Saks Fifth Avenue. Coat: Hutzler's; Rich's; Halle Bros.; Neiman-Marcus. Mary Grey stockings. Fabric details on page 122.

PENN

U.S.A.

SWINGING SKIRTS, TEXTURED STOCKINGS, BUCKLED SHOES



Four terrific skirts that really move—neat and knee-baring; worn with firm leather belts, white textured stockings, and silver-buckled Pilgrim shoes. Reading from left to right: The flip-pleat flannel—on-the-move skirt with wide pleats front and back, flippy side pleats, flap pockets. Of grey wool flannel by Hockanum. About $30. Belt by Calderon, buckled in brass. Regency-grey worsted with a big inverted pleat at the front, button-down pockets. Fabric by Berroco. About $45. The cobra belt by Colony. A lean round of pleats neatly flanked with patch pockets. Of white-pinstriped grey wool; fabric by Hockanum. About $30. Belt by Colony. Stockings by Christian Dior; buckled black Pappagallo shoes; both at Bergdorf Goodman. Crisp buff-coloured whipcord in a narrow walking skirt with a welt-seamed panel that flips at the hem, fly front. Of wool twill by Ria Herlinger. About $35. Colony belt. Skirts, all by Stella Sloat, and the belts, at Saks Fifth Avenue. Skirts, also at Hutzler's; Rich's; Neiman-Marcus. Mary Grey stockings at Bonwit Teller.





BEAUTY BULLETIN

Vogue's August 1 report on "The Funny Girls" ... the wit they're putting into conventional beauty

What ever happened to bring it about we can't say—possibly the utter boringness of a certain kind of young beauty, an all-fixed-up and nothing-to-distinguish-it look; possibly the fresh attractions of a Barbra Streisand, a platter-eyed Carol Channing, a clawed-voice Tammy Grimes. In any case, a funny thing has happened: there is now, in the best young beauty, a place for quirkiness. There is a taste for the odd feature, a drive toward knowing eccentricity. . . . Popping up everywhere, suddenly, are delicious Funny Girls. London specializes in them; the U.S. supply is good, and growing; Paris, we have to admit, is the least little shade out of it, but appears to be coming along. . . .

Funny Girls wear funny spectacles. They wear an odd braid. If their foreheads are high, bony, given to those intelligent racy knobs that sunburn first, they don't hide them in the attic under bangs; they show them. If their skin is freckled, that's just so much gold. . . .

Funny Girls would rather look interesting than safely pretty. The look they avoid, in fact, is prettiness in the country-club sense. They consider themselves blessed if they have one frankly crazy feature to work with; they're mad about eyebrows with some character. One Funny Girl has a large nose—and she makes other people wish they had large noses. Another has a mole centred under each eye—and girls who've seen her on stage go home and put a mouche under each eye; mouches like a pair of crocodile tears painted on a clown. Another has a little space between her two front teeth—all the more killing her wide open smile. . . . Given no errant feature, Funny Girls are apt, diabolically, to create one. Leaving well enough alone is not the way they operate.

At this moment, something like three out of five Funny Girls have long hair. *Long.* The fourth and fifth are busy letting theirs grow. Some have their hair straightened; others, plagued with too much curl, buy their own straightening gloop and learn to do the job themselves. . . . The difference between what happens when a Funny Girl decides to backcomb her hair to great heights, and what happens when an unfunny girl does hers is: Funny Girls make the sides and ends hang down like twine, like string. . . .

All the Funny Girls have "O"-shaped sunglasses that look like something off a comic-strip drawing board. . . . Funny Girls are way ahead of the sex clichés. If the big-bosom cult declines, it could be because the Funny Girls think the bosom fixation is too funny for words. They concentrate instead on a more sophisticated plane—the décolletage. (That arc of skin measured from shoulder to shoulder is bared in the latest sweater of the Funny Girl set—the small, finely-cabled bistro sweater.)

Funny Girls are great when they have the perfect comic sense: lightness . . . when their funniness is feminine. Hamming up their looks is taking things too far, they know; the effect is slappy but not happy. . . . Funny Girls have good manners. Good minds. And generally they start being Funny in Girlhood, somewhere north of eighteen. . . . What Funny Girls don't know about make-up isn't funny. They know all about pearlescent whiteness on the eye bone; about grey-brown shadow on the lid; (Continued on the next page)

FUNNY GIRL: JANE ASHER OF LONDON

"I'll kill her," teen-agers mutter when they hear that Jane Asher is Paul the Beatle's bride. She was not, when we went to press, his bride. "She's just great as an actress," said Paul McCartney. "She's fab." Said Jane, "I hadn't even expected to like the Beatles. I hadn't even any of their records. But they have this gorgeous humour." However her psyche has been shaken, Jane's looks remain somewhat as they were pre-Beatle—a complex of knockout red, ragged, rugged, rangy hair, a face as pale as the white of a smart egg ("so fair it's unfair," she noted). At the age of eighteen, her rusty freckles have shown through thirteen years of stage, movie, and TV—eleven feature films of which is the latest is *Masque of the Red Death*, shortly in New York. Asked how she would describe her look, she said, "I don't." Pressed further, she allowed that "I hate the idea—but it might be rather Alice in Wonderland."

DAVID BAILEY





BEAUTY BULLETIN

MORE ON THE FUNNY GIRLS...HOW THEY'RE EATING, FACE-AND-BODY TENDING, LIVING

(Continued from preceding page) about the eyebrows you brush on softly. They're coming back to the use of more lipstick, and the lipstick they've been buying lately is brown with a gloss of pearl in it. The Funny Girls don't miss a thing when there's a way to give themselves glow in make-up. Ask any one of them which *one* piece of make-up she'd rescue from a burning discothèque, and the answer would be her Blush-on and its brush. . . .

Funny Girls are learners. They've learned to exercise even though they hate the stuff; even though they are genuinely given to a new lassitude in their late teens and early twenties. (Possibly they were scared silly by an observation of Dr. Paul Dudley White some years ago: it is during the late teens and early twenties that women do the most lasting harm to their bodies—by neglecting to exercise, neglecting muscle tone.)

The Funny Girls eat funnily. They're meal-skippers. But their eating habits aren't as funny as their mothers may think. Now that it's been agreed that even busy people don't expend all the calories they were once thought to, some of the meal-skipping and I-can't-face-breakfast attitudes make more sense. Also, no matter how much brain power a Funny Girl uses sitting about reading, her body is not spending the same number of calories as it would in motion. The Girl who can't face food in the morning can thrive on something as untrying as an eggnog for breakfast, as long as it's protein.

Possibly one of the reasons the Funny Girls begin to hit their stride at eighteen and begin to surprise themselves with their wit is this: they are, in fact, just emerging from the crisis of adolescence. At eighteen, the hormonal balance is going into a status it's apt to keep, more or less, for the next twenty years. At eighteen to twenty, the skin, hair, eyes, all the physical attributes, are beginning to hum. And so therefore—at last—is confidence. It takes confidence to be a Funny Girl; it takes confidence to delight. . . . And the Funny Girls, as opposed to the beautiful unfunny girls, don't take it easy at this stage. "Taking it easy is dangerous," said Dr. White. "Doing things the hard way is not only good for the mind and body but also good for the soul." Not only mentally, but physically, the Funny Girls take it hard. . . .

KATHARINE GRANT, SERIOUS FUNNY GIRL

Philosophy is the beat of Katharine Houghton Hepburn Grant, a rosy blonde with enough freckles and enough of a funny smile to soften Schopenhauer—and a set of principles that would frighten Dr. Schweitzer. She reads her philosophers (at Sarah Lawrence, Class of '65) in whatever language they come in: ancient Greek, German, French—and uses her findings the better to reach home base in her chosen career: the theatre. Right now, she's doing little and big rôles, whatever happens by, at the Ivoryton, Connecticut, Playhouse, where her aunt, Katharine Hepburn, started thirty years ago. Far cry from last summer when she and a Russian-speaking American girl adlibbed their way across the sere plains of Russia to the brink of China, visiting villages and tribes seen, in some cases, by no other Americans. Her interest in everything includes a calm, attractive curiosity about her looks. She looks for new ways of arranging her waist-reaching hair and, observing her skin's trick of expressing nerves, she looked into the why's and learned a funny thing at the Charles of the Ritz counter at Saks Fifth Avenue. She was switched from a harsh astringent (conventional treatment for temperamental skin in its teens) to a neutral, sudsy face wash called Velvet Foam for cleansing; was put on Revenescence lotion to lubricate and moisturize; was advised to wear loose face powder—and to stay away from strong astringent, now and forever.

PENN

THE MILL

Once upon a political climb, every American boy could grow up to be President—in fact Horatio Alger, Jr. once maintained that nine out of ten American boys were actually, at their mothers' knees, so exhorted. The tenth one, presumably, was a rich boy.

Nowadays, however, things are different. We are living, apparently, in the times of Horatio Alger, III. The plain fact of the matter is that, with the expense of getting the nomination, let alone the election, we are rapidly approaching the day when the best we can hope for, for a non-millionaire candidate, will be a kind of old-fashioned "little brother" of the rich—someone on the order of, in Mr. Alger's words, a "Ragged Dick" Nixon or a "Tattered Tom" Dewey.

Even to run for Congress today demands, at the very least, a personal bank account (ready to spend) of $25,000. To run for the Senate one must figure on at least three times that. John Alsop, making an unsuccessful bid for the Governorship of Connecticut in 1962, conducted a campaign which cost, together with the Congressional candidates, over $1,000,000; and Kennedy, winning the Presidency in 1960, ran up what must have been the largest deficit assumed by a national headquarters of a political party in history—$3,820,000. As for Governor Rockefeller in 1964, he bowed out in June after an expense estimated at well over twice that figure—and had, at the Convention, little consideration, let alone delegates, to show for his payings.

All of this summer's front-runners indeed, from President Johnson on through his chief Republican rivals, are not only millionaires—they are actually multimillionaires. Johnson was recently rated by *U.S. News & World Report* as worth "between seven and eight million." Later the Washington *Star* went a step further and rated him at "nine million and going up." Rockefeller, even in going down, was rated at well over a hundred million, while Senator Goldwater, although no Rockefeller, was at least rich enough to jest, at a time when President Kennedy was alive, "I have nothing against millionaire Presidents—I'd just like to see the day return when people other than Presidents can be millionaires, too."

As for Governor Scranton, he was recently directly asked how much he was worth. "Between eight and nine million," he replied matter-of-factly—and nobody has asked the question again.

The irony of it all is, of course, that with the exception of Washington and Jefferson, the two Roosevelts, William Howard Taft, and Herbert Hoover, not a single other one of our Presidents—allowing for an occasional national-hero exception like Eisenhower—would have had, at today's Presidential prices, a chance. And lest you think this rules out only the lesser men, bear in mind that it includes the Adamses, Madison, Monroe, Jackson, Abraham Lincoln, Grover Cleveland and, probably, Woodrow Wilson.

John Adams, it is true, was not poor—his father had married the daughter of a man adjudged at that time the richest man in Massachusetts—but, by John's time, the fortune was already well dissipated in a day when fortunes seemed to dissipate much more rapidly than in more recent times. As for John Quincy Adams, he was not only poor to begin with but, even after the White House, was virtually penniless and, his real estate mortgaged to pay his debts, started all over again sitting humbly in the House of Representatives—only to be sneered at by the patrician Henry Clay. "He was beginning again," said Clay, "like a boy."

The later and lesser Virginia Presidents, William Henry Harrison and Tyler, were, like the earlier ones, Madison and Monroe, hardly poor men but neither were they, even by those non-millionaire standard days, rich. The lesser Ohio Presidents—Benjamin Harrison, Hayes, Arthur, Garfield, McKinley, and Harding—were not even that well off. As for Andrew Jackson, he was the son of an Irish immigrant father who died before he was born. His mother died when he was six; to this day the states of North and South Carolina have never agreed as to his birthplace.

In the barefoot-boy tradition, too, were James Polk of Duck River, Tennessee; Franklin Pierce of Hillsboro, New Hampshire; and Zachary Taylor, who, as "Old Rough and Ready," served, among others, as a model for Ulysses S. Grant. The last, son of a lean, hard-bitten tanner, and a mother who, after the Civil War greeted him with, "Well, Ulysses, you've become a great man, haven't you?," was literally poor to the end of his life—indeed at one time a collection was actually taken up for him. And while New York undertook to raise $100,000 in cash, "fifty solid men of Boston," it is recalled, bought him, as an antidote to "New York materialism," $75,000 worth of books.

Andrew Johnson was a tailor from Tennessee, Grover Cleveland was the fifth child of a country clergyman, Calvin Coolidge was born in the back room of a Plymouth, Vermont, country store—and the tradition continued, of course, through Harry Truman. "My family," he has jested, "were so poor they couldn't even afford a middle name. All I got was 'S'."

This tradition has been called, for obvious reasons, the "log cabin" tradition—the cabin being piously believed to date from Jamestown and Plymouth despite the fact it actually did not reach America—brought over via the Swedes and the Germans from the Black Forest—until later in the seventeenth century. In any case, the cabin entered the campaign of 1840 with a vengeance. The people, already aroused over the fact that President Martin Van Buren, the son of a frugal truck farmer, had, as President, taken to "rich man's ways" (he was not only wearing ruffled shirts but also buying gold teaspoons for the White House) were roused to fury when a Baltimore newspaper sarcastically noted that Van Buren's rival, "poor old General Harrison," might be "content to sit home in a log cabin."

Immediately the die was cast. The friends of "Tippecanoe"

AS PRESI

LIONAIRE

Harrison promptly began glorifying the log cabin, complete with torchlight parades including an effigy of Van Buren holding up golden teaspoons, while the crowds sang:

"Ole Tip he wears a homespun suit,
He has no ruffled shirt—wirt—wirt;
But Mat he has the golden plate,
And he's a little squirt—wirt—wirt."

It mattered not that Harrison was actually a "First Family of Virginia" and lived in a large mansion overlooking the Ohio River —he was swept into office in the heaviest voting ever known up to that time. And even in later years, the log cabin tradition proved a hardy one—albeit in Lincoln's time it might be said to have come full cycle when a student at the University of Wisconsin wrote a history theme. "Abraham Lincoln," he wrote, "was born in a log cabin which he built with his own hands."

An embarrassment of riches also figured largely in the defeat of many of the great also-rans in past Presidential sweepstakes. In an earlier era Horace Greeley was once asked if it was true he had said all Democrats were saloon-keepers. "No," he replied, "what I said was all saloon-keepers were Democrats." The fact remains, however, that Greeley had far too much money in the public's opinion to be able to defeat even a thoroughly scandal-ridden Grant just as in another era James M. Cox, who went from a forty-cents-a-week job to become a $200,000-a-year newspaper publisher, was unable to defeat Warren Gamaliel Harding. Another defeated candidate, James G. Blaine, who came of a once wealthy family that had run its riches down—his father was a county clerk—was fated to lose a fearfully close election to Grover Cleveland less because, as Speaker of the House, he had worked as a railroad stock promoter than because, on a personal basis, the "Continental liar from the State of Maine" fraternized almost exclusively with millionaires. "But," he once cried, in a cry which he would hear again and again during the campaign, "I *like* rich people!"

Actually, campaigning itself is a fairly new wrinkle in Presidential politics. Even Andrew Jackson would not, as he put it, "cheapen" himself by campaigning. "I have no doubt," he wrote in 1824, "if I was to travel to Boston where I have been invited that would insure my election. But this I can not do. I would feel degraded the balance of my life." Although Henry Clay had stumped the country in an attempt to defeat James Polk in 1844, not until the days of William Jennings Bryan—a man who was raised in a house which his father *had* actually built with his own hands—did countrywide campaigning go into high gear. Bryan's campaigns against McKinley in 1896 and 1900, and again in 1908 against Taft, however, have never, for pure endurance, been equalled. Within one three-month period in 1896, Bryan addressed five million people and spoke, in that time, six million words, or well over one to a customer. In one twenty-four-hour period, he spoke thirty-six times, and once, in San Francisco in the pouring rain without benefit of microphone or amplifier, he held spellbound for two solid hours a crowd of one hundred thousand people.

In answer, Bryan's opponent McKinley, the seventh of nine children of a small-scale iron founder, campaigned not at all. Instead he stayed at his home in Canton, Ohio, and when visiting groups came out to see him, he demanded they write out their questions, chose only those which he deigned to answer, and replied in writing with facts and figures. Behind McKinley, however, waging perhaps the most ruthless class war any campaign has ever produced, was the sinister figure of Mark Hanna. "There is no such thing as politics," he once said. "Politics are one form of business, and must be treated strictly as a business"—and with this as his motto, spending some $100,000 of his own money, he also went on to assess banks, for a campaign fund, one fourth of one percent of their combined capital and surplus, and then proceeded to have manufacturers call their employees together to tell them that if Bryan was elected the plants would never open again. In the end, McKinley received some seven million votes, Bryan six and three quarters million.

In another era, the rich man's friend could make the Presidency —but not the rich man himself. McKinley, of course, was one example of this: two others were Harding and Coolidge. Henry Ford, it is true, narrowly missed being elected Senator from Michigan in 1918 (ironically he was defeated by wholesale bribery on behalf of his opponent, Truman Newberry, on the part of other rich men envious of Ford). Although Ford considered running against Harding, when Harding died and left the office to Coolidge, the latter shrewdly steered the motor man into a realization that, with Coolidge in office, he did not need to run. "Coolidge," Ford announced, "is my candidate." As for the attempt of William Randolph Hearst to get the Democratic nomination in 1904, he got 204 votes on the first and only ballot, but that was as far as the ballot bounced. Declared a delegate to the Indiana State Convention, John W. Kern, "We are menaced for the first time in the history of the Republic by the open and unblushing effort of a multimillionaire to purchase the Presidential nomination."

It was not, unfortunately, the last time. It is, however, worthy of note that Hearst ran on a "liberal" ticket. Almost a hundred years ago Alfred Austin, the English poet laureate, wrote, in *The Golden Age:* "You want a seat? Then boldly sate your itch. Be very radical, and very rich."

Certainly, in this country, it is true that the rich man—again excepting Washington—has from Jefferson's day to Johnson's—not only always run on a liberal ticket but, if he has won, also won on one. A John Fitzgerald Kennedy spending as much money as he did and campaigning on a conservative ticket would never have secured the nomination, let alone the election. Farther back, William Howard Taft and Herbert Hoover (Continued on page 123)

DENT

BY CLEVELAND AMORY

MISS HELEN FEDORENKO

THE DAUGHTER OF THE AMBASSADOR FROM THE UNION OF SOVIET SOCIALIST REPUBLICS TO THE UNITED NATIONS. AND MRS. NIKOLAI FEDORENKO

Vivid, with a deeply romantic Russian look, Helen Fedorenko is a refreshing blend of brains, grave poise, and young exuberance. A world traveller at nineteen, she has lived, with her diplomat parents, in China, Japan, the United States—and, naturally, Russia. In New York, she studied English at the United Nations' Courses before taking the stiff competitive exams for the Moscow Faculty of History. "I want to be an archaeologist; that would be a career with travel," said Helen Fedorenko, who stashed in her Moscow-bound valises a collection of new records. These days young Russians, like the young everywhere, swap discs, dance, or sit for hours on the floor absorbed in pop from the pick-up (a young-Europeanism for record player).

PENN





The short, trig coat—
legs in leather or lace

The new bravura of American sports clothes, all photographed in Italy by Franco Rubartelli, and worn by his wife, Françoise—blond-maned, blue-eyed, angel-faced, Swiss. The coats here, clipped short to show legs at length; with them, and often on the next pages, the rangy dash of a pinch-crown campaign hat.

Short trig poplin, right, in beige with fleecy Orlon lining, black stretch pants of cotton-backed vinyl tucked into high black leather boots. Coat of McCampbell cotton poplin about $30; pants of Cohn-Hall-Marx fabric, about $14. Both by White Stag. At Lord & Taylor; Joseph Horne; Halle Bros.; Vandever's. Wear-Right gloves, at Altman's. Boots by Fiorellas.

Narrow coat, frog-closings, opposite. Cashmere and vicuña with black braid frogs, low round collar. The stockings, heavy white nylon lace. Coat by Country Tweeds; about $160 at Bloomingdale's; Joseph Horne; L. S. Ayres; Makoff. Fuchs gloves, at Lord & Taylor. Stockings by Beautiful Bryans. Both pages: Adolfo hat.

Make-up and coiffures, all twelve pages, by the Elizabeth Arden Rome Salon.

FRANCO RUBARTELLI

AMERICAN SPORTS CLOTHES IN ITALY

ON THESE TWELVE PAGES: WORLD-WIDE GOOD LOOKS FOR CHICERINOS WITH A TASTE FOR ADVENTURE— PHOTOGRAPHED BY FRANCO RUBARTELLI, WORN BY HIS WIFE, FRANÇOISE



U.S.A. CLOTHES
IN ITALY
102

Above-the-knee skirts—
the knitted kicks of
sweaters and socks

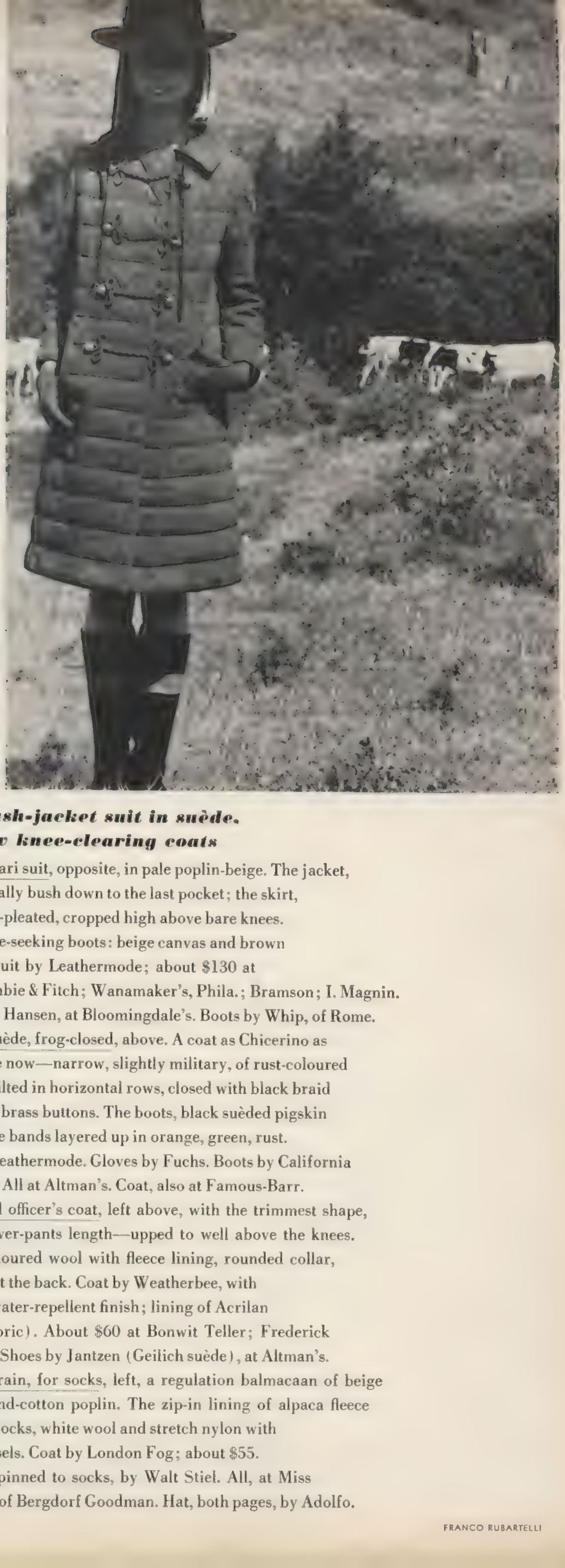
One way Chicerinos are heading for sure—toward the barest of knees, flicked by short walking skirts, and socks the work of Mad Knitters. Over all, neat pared-down sweaters, campaign hats, the scrubbed good looks of Françoise Rubartelli.

Wheat, cables, knees, left. A long sweater of wheat wool, cabled up the front. Also wheat-coloured: the cotton Oxford-cloth shirt, wool tweed skirt with short-A shape. The socks, wild jacquards of leopard-knitted Orlon. Sweater, about $15; shirt, about $6; both by Villager. Skirt, about $18; by Ladybug. Bonwit Teller; Julius Garfinckel; Dayton's; I. Magnin. Socks by Lady Exeter, at Bergdorf Goodman. Wear-Right gloves: Altman's.

Plaid, knees, tassels, right. Pleated plaid wool, navy-blue and camel, fanning over bare knees and spectacular socks—ivory wool in a fisherman's pattern, with fat bouncing tassels. The sweaters, camel wool. Sweaters, $13 each; skirt, $18; all by Evan Picone. Socks by Bonnie Doon. All at Best & Co. Sweaters and skirt, also at Bramson; Famous-Barr; Frederick & Nelson. Both pages: pouches, belts by Etienne Aigner: Lord & Taylor. Jantzen ghillies of Geilich suède: Altman's.

FRANCO RUBARTELLI





The bush-jacket suit in suède, narrow knee-clearing coats

Suède safari suit, opposite, in pale poplin-beige. The jacket, authentically bush down to the last pocket; the skirt, wide, box-pleated, cropped high above bare knees. Adventure-seeking boots: beige canvas and brown leather. Suit by Leathermode; about $130 at Abercrombie & Fitch; Wanamaker's, Phila.; Bramson; I. Magnin. Gloves by Hansen, at Bloomingdale's. Boots by Whip, of Rome.

Quilted suède, frog-closed, above. A coat as Chicerino as they come now—narrow, slightly military, of rust-coloured suède, quilted in horizontal rows, closed with black braid frogs and brass buttons. The boots, black suèded pigskin with suède bands layered up in orange, green, rust. Coat by Leathermode. Gloves by Fuchs. Boots by California Cobblers. All at Altman's. Coat, also at Famous-Barr.

Narrowed officer's coat, left above, with the trimmest shape, a great over-pants length—upped to well above the knees. Camel-coloured wool with fleece lining, rounded collar, two slits at the back. Coat by Weatherbee, with Syl-mer water-repellent finish; lining of Acrilan (Borg fabric). About $60 at Bonwit Teller; Frederick & Nelson. Shoes by Jantzen (Geilich suède), at Altman's.

Coat for rain, for socks, left, a regulation balmacaan of beige Dacron-and-cotton poplin. The zip-in lining of alpaca fleece is black. Socks, white wool and stretch nylon with brush-tassels. Coat by London Fog; about $55. Brushes, pinned to socks, by Walt Stiel. All, at Miss Bergdorf of Bergdorf Goodman. Hat, both pages, by Adolfo.

FRANCO RUBARTELLI

U.S.A. CLOTHES
IN ITALY



U.S.A. CLOTHES IN ITALY







Racy over pants: short fake fur, cowled pull, kangaroo coat

Three racy tops
for pants, three proper lengths—
worn here by Françoise Rubartelli.
Short fake fur, opposite—bundly greige-and-
white stripes, blatantly fake, openly marvellous
over a white pull with a giant turtleneck,
twill pants. Coat by Main Street,
of acrylic and Verel
(Glenoit fabric). About $70.
At Altman's; Jordan Marsh,
Boston; Rich's; Montaldo's.
Lamb's-wool and angora sweater
by Premier. About $13.
Hansen gloves knitted of Creslan.
Both at Bloomingdale's.
Campaign hat by Adolfo.
Cowled beige pull, above, with
a new look for a wool sweater: crochet
stitches. Hip-long, easy all over, terrific with
curry-coloured pants of ribbed velours
(Blumenthal cotton). Both by Jack Winter.
About $18 each, at Altman's.
New fur in fashion, left:
Sheared kangaroo—deliciously
silky, tobacco-coloured—in an above-
the-knee coat with deep patch pockets, leather
leash. Of natural Australian kangaroo.
By and at Reiss & Fabrizio.



U.S.A. CLOTHES IN ITALY

FRANCO RUBARTELLI

Sleek—
suède turnout with tights,
white vinyl Inverness,
fitted white windcheater

The sparest clothes suit the action of Chicerino life—all line and lithe motion is the idea. These three sleek turnouts worn by Françoise Rubartelli. Chamois suède, opposite. A really long lean tunic with big, easy pockets, sleeked over pants that pull on like stockings—welted seams above the ankles, thin soles underfoot. Françoise Rubartelli, here, wearing a black wig and bangs, with a scarf gathered around. (Wig, from Elizabeth Arden's Rome Salon.) Samuel Robert turnout. Tunic about $65; pants about $90. At Altman's, N. Y.; Neiman-Marcus; I. Magnin. The Inverness cape, above left, over a straight streak of coat that can also go it alone—all brilliant white vinyl, thirsting for a downpour. Wanted as accompaniment: laced gaiters. These, by Dalco, Rome. Inverness by Modelia, of Cohn-Hall-Marx fabric, about $65, at Saks Fifth Avenue; Halle Bros. Wear-Right gloves. Fitted vinyl windcheater, left, with a pared-for-speed look, slick as a new Mustang. High collar buttoned and tabbed; strapped sleeves. By Dior Sport, about $85. In September at Miss Bergdorf of Bergdorf Goodman.



Sweaters and skirts—
The swinging strides of
Paisley, suède, plaid

Swinging to the country here, sweaters and skirts with everything that spells Chicerino now—soft shapes, new proportions, romantic ideas. Bloused over suède, upper left, a wool jersey top that slopes to deep blousing over a short suède skirt—both, orange. The top has a tab-buttoned neck, more blousing at the sleeves; the skirt, pleated at the back. Blouse, of Jasco fabric, about $50; skirt, about $65. Both by Bonnie Cashin for Philip Sills; at Saks Fifth Avenue.

Long pull of Paisley, right, a sweater with big sprawling scrolls of hunter green and flame on white, with a black drawstring at the neck. Under this, a brief interval of pleated grey flannel, white lace stockings. Wool sweater by Catalina; about $15 at Stern's; Jordan Marsh, Boston. Fuchs gloves, at Altman's. Beautiful Bryans stockings.

Suède track shirt, slanted plaid, lower left. A pullover of soft brown suède, edged with black knitting at neck and wrists. The skirt, plaid wool of black-brown-white—short, socksable, biased across the front. Pullover, about $50; skirt, about $30. Both by Robert Sloan, at Saks Fifth Avenue.

Black Watch plaid over socks, opposite: A short skirt of Black Watch tartan wool with a black Merino wool turtleneck sweater above it, white socks below. Skirt, about $20; sweater, about $13. Both by Pendleton. Gloves by Wear-Right. Socks by Adler. All at Altman's. Skirt, sweater: Hudson's; J. L. Brandeis. Sock-tassel pin by Walt Stiel: Halston hat, made to order. Both at Bergdorf Goodman. Shoes by Dalco, Rome.

Shops in other cities, for many of these American fashion ideas, on page 26.

FRANCO RUBARTELLI



U.S.A. CLOTHES
IN ITALY

THE NINTH MARQUIS
AND THE MARCHIONESS
OF LONDONDERRY,
YOUNG AND NOBLE,
INVOLVED, UNIQUE,
PART OF
THE NEW DASH.
THE EXTRAVAGANCE
OF ENGLAND.

THE LONDONDERRYS

Lady Londonderry, above, wearing the fabled necklace and earrings given Frances Anne, Marchioness of Londonderry, by Tsar Alexander I at The Congress of Vienna in 1814. Lord Londonderry, opposite, with his bulldogs at his country seat, Wynyard Park.



THE LONDONDERRYS

BY PETER LAURIE

Perhaps for the first time since World War I, there is a feeling of affluence about in England. Men had money before now, but it was a brute piling up; suddenly wealth is making arabesques in the London air. By the same token there is a resurgence of the aristocracy; that institution which ten years ago seemed in certain decline is reviving.

Peers are definitely a social force again, compromising between the self-conscious egalitarianism of the post-war years and the awful grandeur of the Victorian Dukes, who were mostly mad north-north-west with sheer power and dreadfully whiskered. In our present world there is need for a permanent repertory company to divert us.

Perhaps the most fascinating young peer is Alistair, ninth Marquis of Londonderry, turning his head and apostrophizing a gigantic portrait of the fourth Marchioness as "Frances Anne, that ghastly woman," in his drawing room (that she devised) in his house (that she built) on his estate, Wynyard Park (that she inherited before Waterloo was fought). This phenomenon of aristocracy is in fact unique. Let us go north to Durham.

The Wynyard station wagon, a vast Buick, fills the Durham lanes like an electric-blue tidal wave. One rushes past the low, tangled farms of grey stone, with open cartsheds and deep dark cow byres, scraping budding branches on each side, through the tight embrace of a lichened gate, finally being spilled out onto a rolling pleasance. (Continued on page 119)

WYNYARD PARK: "RICH, INVITING, IMMENSELY CIVILIZED." 1. Lord Londonderry shown watching television in the main drawing room banked with flowers; on the wall, a portrait by Sir Thomas Lawrence of Frances Anne with her son, Lord Seaham. In the foreground, a disc cover of the Beatles. 2. Lord and Lady Londonderry in the park of Wynyard. 3. In a hall, a portrait of Hambletonian, the famous Londonderry sire of trotters. 4. In the entrance hall, one of a pair of eighteenth-century paintings, "Two Views of an Austrian Mansion," by Bellotto, the nephew and pupil of Canaletto. 5. The pipe organ in Wynyard Chapel, on which Lady Londonderry sometimes plays "Londonderry Air." 6. Lady Londonderry, on the stairwell; on the wall, a portrait of collateral children above an exquisite shipbuilder's model of an 1890 battle cruiser.

THE LONDONDERRYS



In the London town house, the drawing room, always light with flowers, is an extraordinary melding of styles: Louis XV and Mies van der Rohe chairs, bird's-eye maple and satinwood furniture, a tile-patterned rug, all warmed by walls of books. (Roman blinds, pleated like Maltese crosses, tie back the chintz curtains.) Lady Londonderry, assisted by David Hicks, achieved this graphic civility of design and pattern.

PETER LAURIE



THE LONDONDERRYS

The country gentleman's park and seat is one of the finer achievements of the English mind. This rehandling of nature—the flowing turf, trees grouped to please the eye, tufts of pine or oak counterpointed by a scarp of temple or an obelisk, warm live cows grazing neither too bunched nor too spread, a lake glinting between branches, and the big house neatly at the focus of all—seems like a painting, setting out man's estates in a due order and harmony. So one muses as the blue bullet rolls softly through a landscape that is in its way a small masterpiece.

Withdraw the mind's eye: up, away from the car, over the cows that look now like black pen scratches on the turf, over the woods like soft green lace, high above the lake that ruffles brown and vertiginous. Duck and coot swim small below; in the autumn swans come creaking down and slice across it in creamy swathes like children cutting into coffee cake. The lake was dredged last year, but already the reeds, tender green brush strokes from Dürer's hand, are rearranging themselves along the margin. The woods hang darker green over the water; the lake, like a huge Y, holds the house in its arms. The blue Buick passes over a stone lion-guarded bridge, the blank sweep of windows gazes out over the waters to the rounded slopes on the other side—this arm of the lake trails off up a valley, between pine and laurel, and under a crumbling grassy bridge grown over with ivy. High above that bank are the graves of the Londonderry pets: Hambletonian, the sire of trotters, lies under a Romanesque casket; mossy dog funerary statues peer gloomily out of their shiny-leaved (Continued on page 121)

THE LONDON HOUSE OF THE LONDONDERRYS. 1. Lady Londonderry, in the dining room, sitting on an inlaid Maltese marble table in front of a portrait by Sir Thomas Lawrence of Lord Stewart, the husband of Frances Anne. 2. Lady Londonderry in the music room, which holds Lord Londonderry's definitive collection of musical literature. On the floor, one of many tile-patterned rugs loomed for the house by England's clever, successful young designer, David Hicks, who by keeping "the integrity of texture and function turned this old house into a machine for modern living." 3. The dining room, with white plasterwork on lemon-yellow walls, a Waterford crystal chandelier, rush matting on the floor; over the mantel, a portrait of Lord Seaham by Sir Thomas Lawrence. 4. The Georgian house with its private lawn the size of a cricket pitch. 5. In a guest room, an *oeil de boeuf* window; wallpaper and curtains of the same Paisley print in deep Victorian shades. 6. An abstract painting, "Another World," by Kenneth Noland over a Louis XV chest signed by Macret; on the Louis XV chair, stencilled white sacking. 7. Lady Londonderry with her two young daughters, the Lady Cosima Maria-Gabriella Vane Tempest Stewart, aged two, and the Lady Sophia Frances Anne Tempest Vane Stewart, aged five.

PETER LAURIE

VOGUE'S OWN MENU



AN INTERNATIONAL DINNER FOR SIX

AMERICAN CONVENT BROTH*
British Biscuits
Spanish Olives

INDIAN TANDOORI CHICKEN*
Chinese Pea Pods (stir-fried)
Italian Risotto

MEXICAN
SHREDDED LETTUCE SALAD

DANISH CHEESES

HAWAIIAN FRESH PINEAPPLE
soaked in framboise

THE WINE:
TAITTINGER BLANC DE BLANCS
CHAMPAGNE

You have gone to the World's Fair by now? After the fact, some fragments stay: perhaps the trip by hydrofoil in the lemon twilight past the most spectacular water view in the world, New York. Perhaps something that tasted more than good—new.

Here is a sampling of Fair recipes worth hanging on to. It includes American Convent Broth made from a recipe found in an 1850 cookbook, now one of the pleasures of the Festival '64 restaurant. Here, too, Tandoori Chicken (almost) as it is served at the India Pavilion—an item that will make your reputation forever, if you can master the dish.

VOGUE'S OWN RECIPE

AMERICAN CONVENT BROTH

FOR SIX PEOPLE

6 cups chicken broth
4 cups beef broth
¾ cup each very finely chopped onion, carrot, and turnip
¼ cup chopped parsley
1 teaspoon tarragon
Salt, pepper, dash Tabasco

Combine broths and vegetables and bring to a rolling boil. Boil 5 minutes. Reduce heat and simmer till vegetables are just tender.

Add salt and pepper to taste, and chopped parsley. A dash of Tabasco helps a great deal.

Serve in hot cups or bowls with a garnish of chopped fresh tarragon.

THE SNAPPER: Turnips, after all these years.

VOGUE'S OWN RECIPE

INDIAN TANDOORI CHICKEN

FOR SIX PEOPLE

3 broilers, split in two
Juice 4 limes
2 cloves garlic, pressed
1 teaspoon ginger
1 tablespoon vinegar
½ tablespoon black cumin seed, ground
Dash red pepper
2 tablespoons yogurt
1 teaspoon sweet red Hungarian paprika
½ teaspoon salt

Wash and dry chickens, rub them lightly with salt and a quarter of the lime juice. Let stand for 20 minutes.

Combine all the other ingredients into a marinade. Rub the chickens thoroughly with this, place in a bowl, cover and put in icebox for twelve hours. Don't skimp on marinating time. When you are ready to cook, rub off excess marinade, place chicken in a flat pan and bake in 350° oven for about 40 minutes.

Remove from oven and brush with butter. If skin of chicken is not a bright lobster red, sprinkle more sweet paprika over it. Now, run chicken halves under the broiler for 8 or 10 minutes, until they are crisp. Be sure they don't burn.

THE SNAPPER: The mélange of spices.

(Continued from page 119)

purgatory.

The sole moving figure in this landscape is that interesting conundrum, the Marquis of Londonderry, like a lanky hieroglyph, tall with stiff-cropped hair and an unmoving face. He takes long strides and barks at his bulldogs.

Dressed modestly in black, well-cut corduroy, he looks immensely self-contained. The landscape he moves through belies this impression. His tastes, though not immediately spectacular, are not insubstantial. He runs to solid luxuries like bulldozers, crawler cranes, dredging gangs. He has had the vast Grecian front of Wynyard scaffolded and shot-blasted, a quarter of an acre of derelict outbuildings cleared, and the site grassed. When he came into the property nine years ago, the house was in ruin. His grandfather, an eccentric gentleman, had lived in one room with about thirty dogs, sharing the rest of the house with an academy for young ladies.

Now the ninth Lord Londonderry has had the inside of the great house swept and garnished; the rooms, gigantic with Victorian megalomania, stretch into shuttered gloom. When a window is thrown open, like the creaking of the gates of purgatory, the globular blue daylight sprawls in and is absorbed by mahogany and mirrors.

At the far end of one great hall stands what looks like a little buggy; it is the State Coach, last used at the Coronation of George VI. Inside, it is close, opulent, dusty; the leather springs creak like the timbers of a ship in a long swell; it is not hard to imagine hooves muffled by the royal-blue upholstery, and the loyal barkings of a bowler-hatted multitude. In another immense hall there are upwards of a hundred plaster casts of Greek, Roman, and Renaissance sculpture—they look like so many artists' finger doodlings.

Conundrum: Wynyard is too big to live in, too remote to be a theatre or a centre of music. There is nothing in it to attract the weekend crowds of other great houses. What is it *for?* What has Londonderry in mind?

Another conundrum: When you telephone, a Scot's burr may answer, with precision and no trace of self-consciousness: "His Lordship is not in residence." When Londonderry returns, he will find a note on the hall table: "My Lord, Mr. X telephoned. . . ." It produces, in an outsider, a sharp attack of vertigo, for, today, judges, leathery and obtuse, are "My Lord"—yet so is this active young man. But when he wants a teaspoon from his butler, he meets him at the dining room door, and asks as politely as any tender youth.

Another conundrum: Many things about him, his wealth—he sold Londonderry House, next door to the Hilton in Park Lane, for half-a-million pounds last year—his seclusion, give him an air of insulation from the world, of living half in the past—not dustily, but because the past must be more than half real to him. Yet, in his huge blood-red study he works at one of the most difficult of day-to-day journalistic tasks—music criticism. Formal in tone, with something of the stiff colloquiality of the hundred-year-old bound sporting magazines on his shelf, his writing has also some of the robust common sense Shaw showed when he, too, wrote on music.

Wynyard, the land, the old house, the mistiness of the North, are his world—to be seen in long perspective—austere and archetypal. Lady Londonderry, whose proper world is London, has an enclave at Durham, the frontier of which is at the neat varnished double doors in what was the kitchen courtyard. Here, within the old house, is their new house, warm, with crisp enfolding colours, rich patterns, and well-hung pictures, a world that sets off the solemnities of the outside, preserves the splendour of the old house, and still is scaled to humanity. Their huge leather-bound guest book is filled with the names of the young and ingenious who are easily persuaded to make the night's trip north.

The Londonderrys fulfill their county obligations—they have traditional pheasant shoots on the estate, when the house overflows with guests, and the country gentry are confronted with the London *monde;* last year a celebrated jazz musician missed all his birds but bagged a very fair brace of Colonels. Lady Londonderry, known as Nico, from Nicolette, makes speeches to women's institutes and opens fêtes with great aplomb in specially selected floppy pink hats.

Between the two worlds strides the shadowy colossus of that Londonderry ancestress, Frances Anne. Disraeli saw her long ago "blazing among the peeresses" at Victoria's Coronation. A plump, ill-behaved heiress, Frances Anne made a glittering marriage; after Napoleon's defeat, she enslaved the Tsar Alexander at the Vienna Conference—he gave her the stunning necklaces that are now Lady Londonderry's. When at last Frances Anne and the Tsar parted, she wrote in her diary: "I was so stupefied by grief and so blinded by tears that the remembrance of this parting is like a faded dream. . . . After two ineffective attempts to leave me, once more he strained me to his breast, placed me on the sofa, and rushed out of the room.

"Indeed when Memory recalls this too highly gifted and all too perfect being at my feet, kneeling before me and covering my hands as he was wont to with kisses, so far from wondering at my weakness I can only rejoice that we came out of the ordeal innocent of guilt."

As a political hostess, Frances Anne paralyzed London society—an account of one of her receptions tells how the guests, faced with filing past her and

(Continued on page 122)

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THE LONDONDERRYS

(Continued from page 121)

bowing their way out, stampeded in panic and left by the servants' doors. But when her husband died, she retired to the North to run the family's coal mines, railways, and harbours with amiable despotism and formidable efficiency. She rebuilt Wynyard in 1825; her face is everywhere in the two houses, her footstep on the stairs; her policies unfold themselves down the years, perhaps her ambitions are fulfilled again in this restoration.

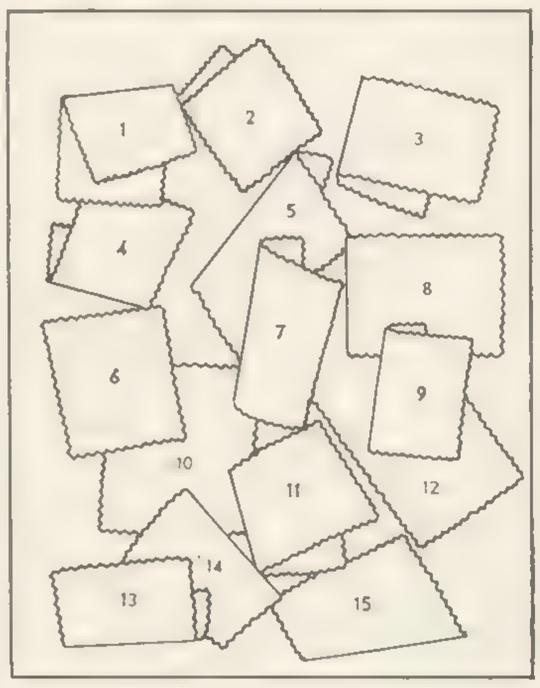
But now, leaving Lord Londonderry in his study, staring out over the ruffled lake, thinking his long intricate thoughts—let us return to Lady Londonderry and London. . . .

Once in London, up through the twisted back streets of Camden Town to the open hill of Hampstead. Here, the Londonderrys' Georgian town house that stares with the blank self-confidence of perfect proportions onto a tree-lined lane, is the hub of a vivid and various life. It resounds with Lady Londonderry's passion—pop music. A surprised Hampstead record shop, that usually does brisk business in Shostakovich, has a standing order to deliver to her the newcomers to the British and American Top Twenties every week: she thinks of backing a pop group from across the river, and auditions them in the drawing room. Or, leonine and energetic, she teaches her daughters—the Ladies Sophia, five, and Cosima, two, the niceties of Association Football and the offside rule on the walled lawn. Tiring of this, she leaps into her Alfa Romeo—also fitted with a gramophone and awash with pops—and plunges down the hill to London to the strains of Elvis or the Beatles. With her husband, she is to be found in many milieux: at the newest nightclub, at film premières, or, for instance, when Robert Kennedy paid a visit, at the Ambassador's table to meet him.

One joint passion of the Londonderrys' is horror films—to hear them savouring and comparing *The Curse of Frankenstein* against *The Brides from the Mummy's Tomb* is like hearing two ancient gourmets ruminate over vintages. The other is travel. They went to the Egyptian Temples last spring and to Thailand in May. But always back again to Hampstead, where Lady Londonderry and David Hicks produced a bright civility of design and pattern that makes the intricate old house a machine for modern living. One of the striking things about the house is the way it keeps the integrity of texture and function that got lost in the pomp of Victorian England. For example, the sixteenth and seventeenth centuries thought of a house as something to be lived *on* as well as *in*—one reads of Pepys, or earlier, Lord Chancellor Francis Bacon, walking and meditating on the leads of their houses. So, here, leaving the twentieth century, and the thump of blue beat behind, one emerges at the top of the house onto a white-railed quarterdeck, to stare across the windy miles to the Thames, where St. Paul's and Westminster still cruise low and dark like ships on the horizon.

FALL'S SUBTLE REGENCY TONALITIES

(Details about fabrics on page 88)



As sophisticated as the rake himself—colours from palest mushroom to snuff.

1. Creamy camel wool reverses to off-white, both sides woven very smooth. By Orceyre.
2. Powdery mauve wool fleece by Einiger, loomed in America.
3. Pale mushroom in crisp cavalry twill for rake-tailored coats. Of wool by Forstmann.
4. Worsted jersey with good body, a stony shade of taupe—slightly heathered. By Jasco, loomed in America.
5. Very closely-woven wool cavalry twill in a pale, pale chamois colour. By Forneris-Sormani.
6. Lightweight fawn coating of llama, with a ropy twill. Litex.
7. Peaches-and-cream pale coating, of fluffy brushed lamb's wool. Fabrics by the Rings.
8. Tiny pebbled-weave of dove grey—new again this fall. Worsted by Berroco, loomed in America.
9. Regency-ivory cotton velveteen faintly tinged with starflower green. By Crompton.
10. Wool Melton cloth for coats and suits, in the colour found inside a dandy's snuffbox. By Anglo, loomed in America.
11. Palest whey white in a luxurious, downy mix of alpaca and wool. By Agnona.
12. A shape-holding double thickness of wool Melton cloth; the tonality: fair-lady apricot. By Worumbo, loomed in America.
13. Fine, tight, diagonal-weave fabric for coats and suits; a pale blond shade of Orlon-and-wool. This, by Stevens.
14. In the colour of absinthe, sheer wool crêpe for dresses. By Bellaine, loomed in America.
15. Resilient double-thickness of honey-coloured wool Melton cloth. Forstmann, loomed in America.

(Continued from page 97)

were rich men who won, of course, but Taft ran against an already twice-defeated Bryan, and Hoover won, as is now generally agreed, primarily on the religious issue. And if Theodore Roosevelt was hardly overly "liberal," he rose to the Presidency, it should be remembered, from the Vice Presidency, and even at that crowds were still singing the far from flattering ballad: "His strong point is his bank account./His weak point is his head."

Later, the fact that Roosevelt won the election in 1904 against Alton Parker was due in no small part to the fact that Parker's Vice-Presidential candidate was a thoroughly criticized eighty-one-year-old "millionaire." Also, if no complete liberal, T.R. was far from a conservative. Even as a young man, out of college, not knowing yet what he wanted to do, he had described the "dull" life of his fellow classmates. In a letter to his sister, he wrote they were "fellows of excellent family and faultless breeding, with a fine old country place, four-in-hands, tandems, a yacht and so on; but oh, the decorous hopelessness of their lives!" And, long later, as President, he wrote, "I am simply unable to make myself take the attitude of respect toward the very wealthy men which such an enormous multitude of people evidently really feel. I am delighted to show any courtesy to Pierpont Morgan or Andrew Carnegie or James J. Hill, but as for regarding any one of them as, for instance, I regard Professor Bury, or Peary, the Arctic explorer, or Rhodes, the historian, why, I could not force myself to do it even if I wanted to, which I don't."

When it came to Franklin D. Roosevelt, of course, he made his cousin Theodore's criticisms of the rich seem pale indeed. To F.D.R. the rich were first "economic royalists," then "economic dynasties, thirsting for power," and finally "the resolute enemy within our gates." In the campaign of 1936 he spelled out his feelings in no uncertain terms:

"Never before in all our history have these forces been so united against one candidate as they stand today. They are unanimous in their hate for me—and I welcome their hatred.

"I should like to have it said of my first Administration that in it the forces of selfishness and of lust for power met their match. I should like to have it said of my second Administration that in it these forces met their master."

The irony of the Roosevelt fight was that by this time many once-poor boys, notably Al Smith, were aligned against him, and some of the men he defeated, notably Tom Dewey (whose father raised his family on $1,800 a year), were far from "royalists." But Roosevelt's success in seeing his opponents branded as rich—from Herbert Hoover to Alf Landon, the "rich man's son," as he was known, all the way to Wendell Willkie, in Ickes' phrase, "a simple barefoot Wall Street lawyer"—was in no small part responsible for what seem today, looking back, incredible triumphs.

Obviously times have, to coin a phrase, changed. And the country which once thought it a kind of *noblesse oblige* when a Roosevelt in New York, a Lodge in Boston, or a Biddle in Philadelphia went into politics—at least, the feeling was, they won't need to rob us—has now come to a point where only a *noblesse* apparently, *can* oblige.

But even if one agrees with Dewey-man Herbert Brownell, Jr. that "the nation has had enough of little men rattling around in big jobs," this still does not mean that we wish to treat the office of President as, in another era, the so-called "Silver Senators" treated the office of senator—then, the richest man in the state more or less as a matter of course joined the Senate as if it were a country club. In this era, incidentally, even in the East the "poor man" politician was an object of contempt: witness the remark of the late Simon Cameron, boss of Pennsylvania. "An honest politician," he said, "is one who, when he is bought, will stay bought."

The fact of the matter would seem to be that we must recognize, if nothing else, that wealth in politics, like other fashions, does have eras. Although for the present we apparently believe in a kind of arranged marriage between money and politics, the day may well come—for example, following another stock-market descent—when we do not. It seems only yesterday (though it was in fact over a hundred years ago) that Emerson called the Democratic Party "The party of the Poor marshalled against the Rich." To which he also added, "But they are always officered by a few self-seeking deserters from the Rich." And it was only yesterday—in bad times for the rich—when this old joke was current: "So you're a Democrat. Why?" "Well, my father was a Democrat, my grandfather was a Democrat, and my great-grandfather was a Democrat." "But," came the reply, "that's no reason to be a Democrat. Suppose your father had been a horse thief, your grandfather a horse thief, and your great-grandfather a horse thief. Would that make you a horse thief?" "No," came the final answer, "It would make me a Republican."

All in all, in a new day it seems high time to agree with maverick Wayne Morse that, "Able young people should be encouraged to run for office. They should receive adequate campaign funds from the party and from public-spirited citizens, without making commitments in return." In Congress, however, the efforts to place party spirit on a secure financial footing have been discouraging. Although the Hatch Act of 1940 attempted to limit campaign contributions by the rich—it forbade contributions of over $5,000 per person to any national political committee—in actual practice it hasn't worked for the simple reason that the rich man either gives more to others to give for him, or else simply gives where the restric-

(Continued on page 124)



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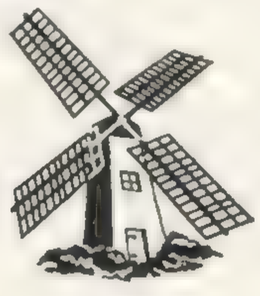
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THE MILLIONAIRE

(Continued from page 123)

tions are easier, on the State level.

On the other side of the fence, the recent bipartisan effort to allow tax deductions on smaller political gifts has been equally unsuccessful. After the limit was reduced to $100, the attempt was finally dropped altogether.

None the less, at the "grass roots" there are some hopeful signs. In 1956 in Alexandria, Minnesota, a bipartisan campaign, sparked by a local newspaper, undertook to solicit one thousand voters by a bipartisan team of solicitors—and found to their amazement that not only were seventy-six percent of those so solicited willing to make contributions (they ranged from one hundred dollars to eight cents) but also that only twenty of the 760 insisted their money go to one party.

Similarly, when one California corporation, Aerojet-General, in 1958 conducted a bipartisan solicitation among 11,500 workers, the solicitors found that not only did three-quarters of the workers give, but that they gave, to each party, substantially equal amounts.

This past summer, R. L. Polk & Company, a direct-mail advertising firm, announced that they might shortly send out a letter asking for political contributions to the staggering total of forty-five million people—everyone who owned a telephone or an automobile. "The greatest unsolved problem of American democracy," the Polk people announced the letter would state, "is financing political campaigns."

And who would sign such a letter? Not one but two people, and two Presidents of the United States, no less—Dwight D. Eisenhower and Harry Truman. This seemed, in the final analysis, eminently fitting. For, the way things are going, Ike and Harry are all too likely to go down, in our unlikely history, as, among other things, the last of the poor-boy Presidents.

CHICERINO SHIRTS

Riding shirt details, the stock-tied silk, velours turtleneck



Shirts with the looks we like—two neatly belted into short suède skirts, collars tied like stocks; the other easy and pulled over. *Right:* A fresh white version of the riding shirt, crisp and tailored, with a little mandarin collar, ascot and cuffs caught with fake pearls. Of Dacron and cotton. About $6. By Shapely Classic. At Gimbels; Woodward & Lothrop. Calderon pouch and belt: Altman's.

JOCELYN KARGÈRE

Left: Lacquer-red silk spattered with white pindots—here, the collar is flipped up and tied like a stock, looped with a stickpin high on the throat. About $20. By Lady Hathaway. Lord & Taylor; Julius Garfinckel. Etienne Aigner gloves, Calderon belt: Lord & Taylor.



Right: Turtleneck pull of creamy velours, marvellously soft and easy all over—with long full sleeves gathered on shirt cuffs, hem riding low over the hipbone. By Adelaar (Arnel-and-nylon velours by William Winkler). $10. At Bonwit Teller; Wanamaker's, Phila.

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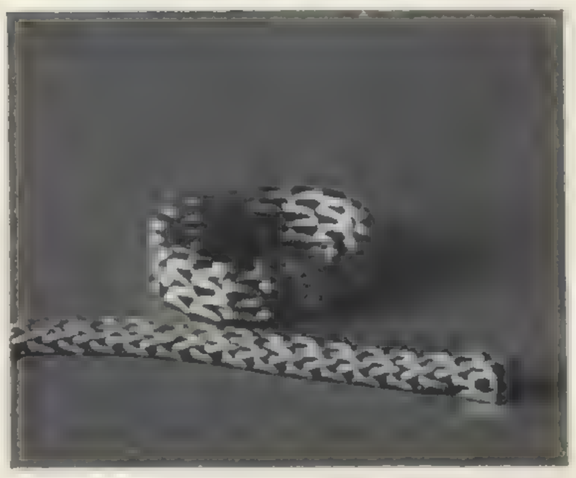
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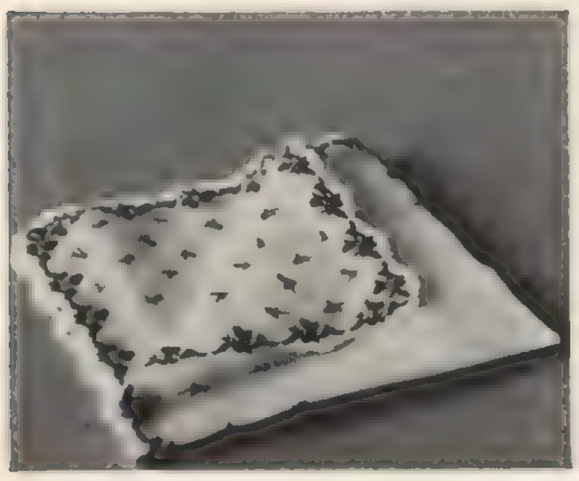
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(Continued from page 69)

ups. Their shaggy hair, their primitively imbecile faces, their casual doggy sexuality are deliberately assumed to make them shocking and disgusting. No teacher, magistrate, or parent could love them as they reluctantly have come to love the Beatles; for that, the teen-agers, and particularly the Mods, adore the Stones. But off stage they are quiet and modest, and Mick Jagger, their leader, is one of the most friendly people I have ever met.

Again and again one is reminded how this generation is in control. If The Rolling Stones need to seem almost obscene, they will. They know they are not and the kids know it is only an act; the only people taken in are the grown-ups.

Now only the socially inept teen-ager reveres the Beatles. The Establishment has absorbed them; the Prime Minister and the Leader of the Opposition squabble over who thought of them first, and the President of the Board of Trade makes jokes about them.

The swampy complications of mass media are to Mods like water to ducks. About three hours a week of early evening national TV time is dictated by Mod tastes; they have half-a-dozen magazines and weekly papers, some with circulations of a million or more. Radio Luxembourg serves them full time, and so do the pirate offshore stations: Radio Caroline, Radio Atlanta, and Radio Sutch.

The great Mod Ball gathered eight thousand Mods together and was televised live over the whole of the country. My generation, exposed to the lights and the excitement, would have been unable to cope. We'd have spent the evening waving inanely at the cameras, or tearing up seats. These frightening, sophisticated children hardly gave the cameras a glance. On the floor moved an important-looking man with a big clipboard and earphones. In my day we would have besieged him to "put us on the telly, mister." This time two little shopgirls in exotic floor-length evening dresses said, "Huh, he's nothing. He's just the floor manager." Boys of fifteen were plucked from the crowd and handled themselves like veteran politicians in impromptu interviews. Better, actually, because they so obviously didn't care what their audience thought of them.

But their audience was not so indifferent to them. The Easter and Whitsun seaside riots here, at Clacton, Margate, Brighton, and Bournemouth, have reverberated round the world. These few days threw the Mods and Rockers up like spectres of the mountains. The events of these two weekends are worth looking at quickly because they illustrate very clearly some points about the teen-age societies and the grown-ups' hidden panic about the young.

The Easter holiday lasts four days, and is the first break since Christmas. Everyone always expects and hopes it will be fine, and it never is. Traditionally the city people stream to the seaside in millions and sit packed apathetically together, side by side, mile upon mile. Traditionally, too, the young make their own holiday by the sea: this Easter the word went around the clubs that Margate was the place. The usual thing is to bring girls and blankets, to sleep out on the sands around huge fires of driftwood, to fish and swim during the day and muck about on the pier and eat too much candy floss and too little solid food.

But this year it was raw and wet. Clacton is a dreary town and the shopkeepers who are Clacton were irritated with the lack of business. The kids started roughhousing, and for the first time the two factions separated out on the grand scale. One or two Rockers had brought scrap iron to fight with, and some of the Mods brought little hammers for the same purpose—typically fastidious. The kids roared up and down for a couple of days, and on Monday morning every paper carried as its lead the story of how Clacton had been destroyed by raving hooligans. The fuss lasted for weeks. In Parliament the teen-agers produced a united front as only Hitler could. It was seriously proposed to use the Government's latent wartime power to "direct" young men into the mines. Soberer Members screamed for the cat and jail. Ninety-seven teen-agers were arrested amid enormous acclaim; but only twenty-four were charged before the magistrate, and the hearings were less widely reported. The *New Statesman* said:

> "There was no general evidence of drink or drugs and no gang warfare. Some of the charges, compared with the Easter headlines seemed piffling: 'stealing half a pint of petrol,' 'attempting to steal drinks from a drink machine' [a sixty-dollar fine for this] 'obtaining credit to the amount of 7d. [nine cents] by means of fraud other than false pretences' [an ice-cream, in fact]."

All but one of the twenty-four—he'd been sleeping off a drunk in the streets and knew nothing of the riots—had previous convictions for theft or violence. They were in fact the lunatic fringe that inevitably show themselves when there's any public excitement. The Urban District of Clacton suffered damage to the value of one thousand four hundred and thirty-six dollars and four cents, or five cents a head; a very modest sum after four days of public holiday. One boy was knifed, and a ratepayer playfully dropped twelve feet into a soft flower bed, from which he walked away. Nothing in fact happened, compared, say, to a Cambridge University Guy Fawkes night which I attended in 1959 at which a public lavatory was blown up, a building in the market square burnt down, a student's foot dynamited, and several people beaten up in dark corners. This student, and therefore respectable, festivity got a five-line mention in one paper the next day.

But there is little sense in public reactions to the young. It seems almost as if the adult mind was imprinted in the violent fifties when our Teddy Boys made their mark.

At the next public holiday, Whitsun, six weeks later, the frenzy started days ahead. The kids did not go to Clacton, but they must have been in six minds where they would go. Each resort had been advertising its attractions: "Road blocks to check on Mods and Rockers entering Bournemouth"; "All police leave cancelled in Brighton"—that cost them four times the damage at Clacton in overtime before the holiday began—and so on all along the South coast.

No boy with blood in his veins could have ignored these challenges and stayed at home, but when they got to the sea, crowds of Mods with smaller and less conspicuous crowds of Rockers perched like sea birds on the esplanades and waited. To the trippers, gathering in happy expectation of the blood taste of crowd violence they looked deliciously ominous. To the police they just looked ominous. To the kids the place looked dead.

Again, as at Clacton, some exhibitionists would be stirred on by expectancy to break a window, and the sleek cheeping Mods would close in like deer, curious, harmless, but constricting. Among the ten thousand teen-agers on the beaches one would expect statistically to find three hundred and fifty with convictions for theft and violence. Since every one of those who raised his foot to kick a Rocker had an audience of thirty reporters, as many photographers, and half-a-dozen newsreel teams, it was easy enough the next day to give the impression of a riot.

At the Mod Ball the kids could have gone on dancing all night to the best groups in the country, but as soon as the cameras went dead, they went home. So at the seaside; it was all meant to be seen and reported. In all the excitements of both weekends not one reporter or photographer was molested. When, at Brighton, the police cleared the promenade of spectators, the fighting on the sand stopped instantly.

Official reactions were geared to publicity rather than reality. At Margate the duty magistrate, Dr. George Simpson, was the hero of the hour.

(Continued on page 135)

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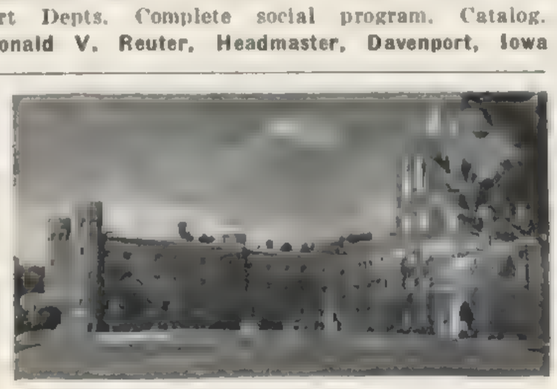
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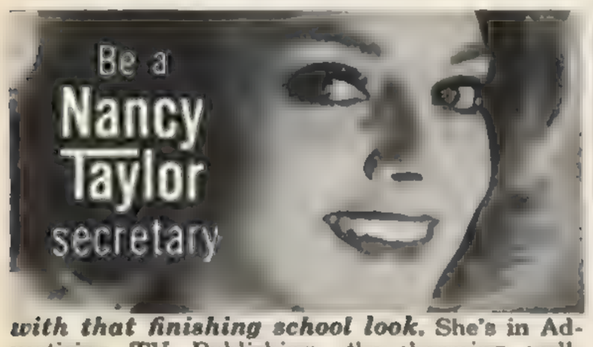
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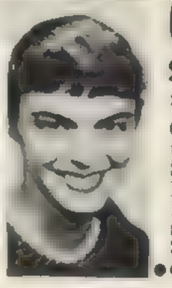
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"MODS" AND "ROCKERS"
(Continued from page 129)

He gave office boys two-hundred-dollar fines—"Will you take a cheque?" said one in bravado. Afterwards, Dr. Simpson was photographed importantly walking the sands he had cleared of "filthy vermin."

At the moment, this is the teen-age face the grown-ups want to see. The kids, too, are not backward in showing it. Yet this continuing collision between the young and the old hides the true cause of the riots, the excited reaction to them, and of the whole necessity for a separate Mod culture.

The plain, obvious, unnoticed fact is this: England has no use for the young. In the sixties, when civilized man has fantastic powers and skills, taking part in the real culture needs education, the use of money techniques and machinery. But only one of our school leavers in every thirty gets to university. Four out of five go into unskilled jobs. This means, straight away, that they are not allowed to participate in the power, sophistication, and vigour that is the twentieth-century technological culture.

They have to make do with the fringe things—music, clothes, style. We piped for them and did not even ask them to dance. It is not to be wondered at if they go away and sing their own songs, dance their own dances, make themselves a culture that brings the excitement, the *civilization*, that we deny them. Their success makes me wonder: what couldn't we do if they were with us?

EDITOR'S NOTE: Peter Laurie who is only eight years out of his own teens, is becoming one of England's arbitrators of the Teen-age-Adult Cold War. In his book, *The Teen-age Rebellion* (to be published in England this fall), he speaks for the young in a language comprehensible to the old. Mr. Laurie, after studying law at Cambridge, founded and edited a British photography magazine, *Image*. Now, the father of three children, he writes and photographs for two London newspapers, and for British and American Vogue.



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WOLF WHISTLE

(Continued from page 70)

former owner—for I am now convinced it is a used bird—hung its cage by a window overlooking the street, and it became accustomed to the sounds of traffic. Again I went to its cage and said, with precision and feeling: "Hello! Good-bye! I love you!" My bird merely shifted gears and accelerated in reply.

An hour ago, as I was watching television, I heard my wife say: "I may be mean on the outside, but you're selfish and hide your meanness." So she had thought it over, had returned and let herself in (she never gave back her key, of course), and had decided to make up—on her terms; this spiteful lie was her idea of an overture of peace, which is not unlike her. I turned around but there was no one besides myself in my room. While I was trying to figure it out, I heard my wife start to say the same thing all over again: "I may be mean on the outside, but you're selfish and hide your meanness." This time I was ready, and whirled about to confront her before she had completed the sentence. It was my bird talking in my wife's voice. As I stared, bewildered and outraged, at the mynah, it started to repeat the inane refrain once more, so I covered its cage. This had no effect; the bird wouldn't shut up.

I have locked the mynah away now, but I can still hear that absurd judgment through my closet door. I have tried to puzzle out this unusual happening, and there seem to me to be several possible solutions.

It could be that my wife had a lover, though I find it hard to believe she left me for another. But if she did, might it not be, by some terrible coincidence, that my bird once belonged to this man and that she had spoken the sentence to him as she had spoken it to me, and the bird overheard it and memorized it? If my wife and this lover had run off together, then he would not want to be encumbered with a bird. But why should she leave me for him if her opinion of us is identical? Perhaps she was just relating, for her lover's amusement or edification, something derogatory (and inaccurate) about me. This, too, is not unlike her.

However, another equally credible solution presents itself. A mynah bird faithfully reproduces mechanical noises, but I gather that though it can mimic accent and inflection, its timbre is invariable, like the speech of a ventriloquist's dummy or a voice over the telephone. It could be then that the bird's previous owner—a stranger—made the same assertion to his or her spouse, or lover. If there is one such instance, there are, no doubt, others; human relationships, I have always thought, are pretty much on a low level, and overwhelmingly repetitive.

Or, on the other hand, perhaps I repeated this lie in my sleep and that's how the bird learned it; or, even, it's barely possible that the reverberations, the sound waves set off by it had not entirely died out, but lingered, terribly diminished, in my room—for it was, I believe, the last thing that she said to me—and the mynah, having superior or more sensitive hearing than man (here I am not in possession of the facts, and am conjecturing) had distinguished the faint tremors of its syllables.

It may be, too, that a few days ago, when I was passionately seeking to educate the bird, and lost my temper, I inadvertently told it off in those fateful and remembered words. But I must admit a final solution—was the sentence, after all, one that I created and delivered? Was it I who accused my wife so forcefully at the moment of her leave-taking, and have come to attribute the allegation to her; and, when I was vexed with the bird, said it once more? This has to be the reasonable explanation, but it is the one, of course, that I least prefer.

Why, though, did the mynah commit that particular remark to memory? That's the real mystery, for it is not one, you will agree, that is inherently noteworthy.

I suppose I will have to get rid of my bird now, too, and, *tant pis,* I had grown rather fond of it.

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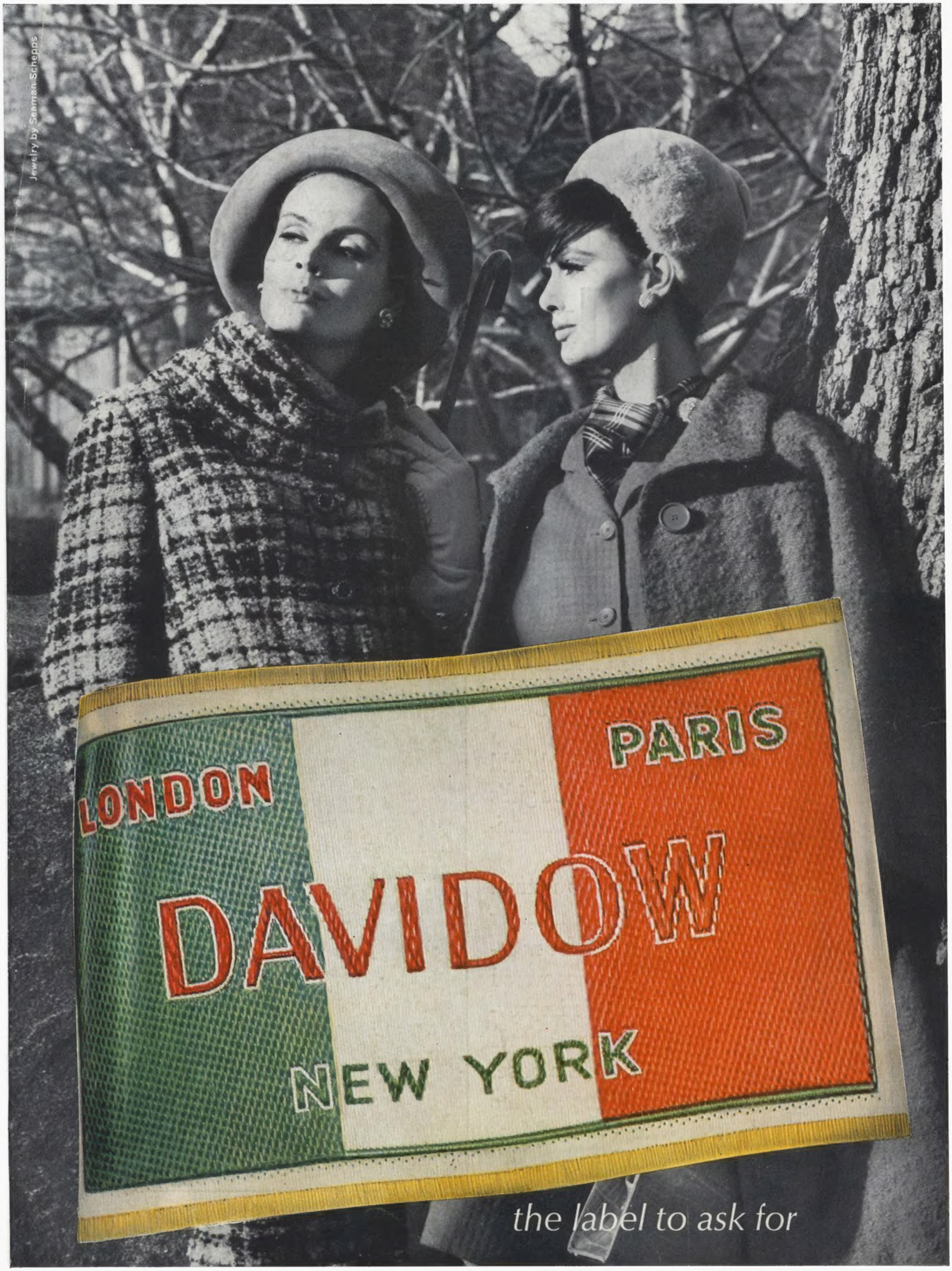
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